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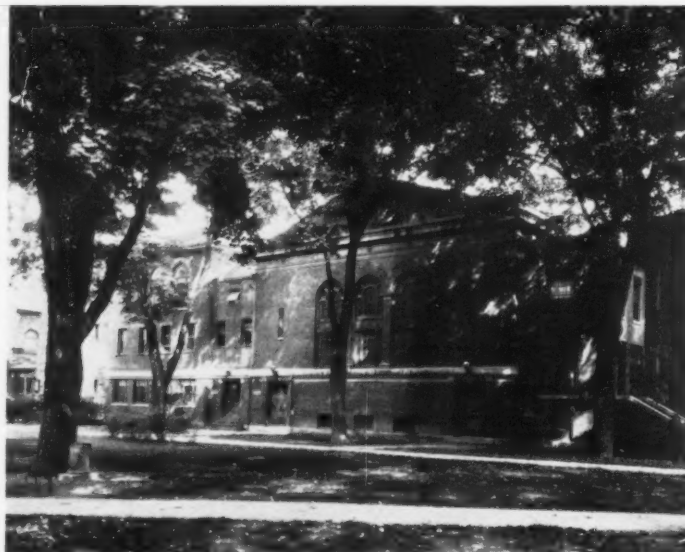
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One Hundredth Nether-Rhenish Festival in Cologne Reviews the Successes of a Century

Lack of Funds Prevents Splendor, but Vast Audience Makes Event a Success—Würzburg's Tenth Mozart Festival Features Yet Another Version of Idomeneo—Berlin Hochschule's Master Pupils Perform—Summer Teaching in Potsdam's Palaces

BERLIN.—The 100th Nether-Rhenish Festival has taken place in Cologne. The Rhenish cities, principally Düsseldorf, Aachen, and Cologne, have through more than an entire century, since 1818 concentrated their entire musical forces and their artistic efforts, in making these hundred Rhenish festivals a series of really festive days. The history of the Rhenish festivals is an important chapter in the history of German musical culture, and some of its brightest pages must be devoted to the famous Rhenish choirs.

LACK OF FUNDS PREVENTS SPLENDOR, BUT VAST AUDIENCE MAKES EVENT A SUCCESS

The centenary festival would, under normal circumstances, have been celebrated with lavish splendor. In the distress of these sorrowful days the principal care was to spend as little money as possible, to avoid any daring experiments and to perform such works only, which would be a sure attraction for the mass of the public. The motto of the centenary festival was therefore the reproduction of a number of important works which in past years had been especially successful at the Rhenish Festival, and whose

renown has spread over the musical world from here. The first program was introduced by a Handel organ concerto; the rest of the program consisted of Bach's concerto for four pianos (played by Mme. Zimmermann, Dorothea Braus, Heinz Jolles and H. C. Pillney), Weber's Freischütz overture and Beethoven's Pastoral Symphony. The second program was made up of Mendelssohn's Midsummer Night's Dream Overture, Max Bruch's violin concerto in G minor (played by Georg Kulenkampff), Richard Strauss' Don Juan and Brahms' C minor symphony. The third program was filled out entirely by Haydn's oratorio, The Seasons, with Mia Seltenburg, Louis van Tulder and Johannes Willy as vocal soloists. Prof. Hermann Abendroth from Cologne conducted all three concerts. The popular programs, the fine artists participating, the low prices of admission and local patriotism combined, attracted a vast audience to all concerts and made the festival a real success.

WÜRZBURG'S TENTH MOZART FESTIVAL FEATURES YET ANOTHER VERSION OF IDOMESEO

Würzburg, one of the most interesting and beautiful old German cities, counts among its

architectural treasures the magnificent castle, containing halls of an architectural beauty which make them the ideal place for Mozart's music particularly. For the past ten years Mozart festivals have regularly been arranged in the castle and the beautiful park of Würzburg, and a certain tradition, characteristic of Würzburg, has already been formed.

The leading personality of these Mozart festivals is Hermann Zilcher, director of the Würzburg State Conservatory, prominent as composer, pianist and conductor. Prof. Zilcher's merits for the culture of Mozart's art have now been recognized by the Salzburg Mozarteum, which awarded to him the Silver Mozart Medal, a rare honor.

This year's programs comprised two orchestral concerts and a chamber music performance. The central piece of the entire program was Idomeneo, in a new version by Willy Meckbach. Idomeneo has become the

great fashion of 1931. Not less than four attempts have been made to revive this juvenile opera of Mozart. Richard Strauss and Wallerstein, Ermanno Wolff-Ferrari, Meckbach and Arthur Roter have presented their various arrangements in a number of cities. Würzburg had chosen Meckbach's version, which presents Mozart's entire music without change or adaptation, in concert form, while the dramatic story is recited by a speaker between the various scenes. Though this solution also seems far from ideal, the Würzburg performance was very impressive, thanks to the beautiful music and to the excellence of the chorus, solo singers and orchestra, conducted by Zilcher.

As instrumental soloists Alma Moodie, the well-known violinist, and Hermann Zilcher, pianist, distinguished themselves particularly. Among the singers Ria Ginster from Frankfurt and Josef Witt from Cologne won especial success.

(Continued on page 15)

Second Anglo-American Music Education Conference a Success

Lausanne Filled With American and British Musicians for One Week — Work and Play in Agreeable Mixture — Some Fine Performances — Third Conference Unanimously Voted

LAUSANNE, SWITZERLAND.—A background of blue sky, blue lake, golden sunshine, greeny-mauve mountains, varied alternately with sudden thunderstorms and sweeping rain swiftly blotting out sky, lake, sun and mountains and which as suddenly reappear again; many hundreds of people of varying temperaments and nationalities all converging on one main objective, i.e., that of learning to know as much of each other and of each other's work as the short time permitted—such was the general atmosphere of the Second Anglo-American Music Education Conference.

The official opening to the proceedings took place on Friday morning, July 31, at the Capote Cinema (one of the official meeting places of the Conference) when a large gathering of officials and members listened to an address of welcome by M. Louis Bourgeois, Vice-President of the Municipality of Lausanne, and presidential addresses by Dr. John Erskine (America) and Sir

Henry Hadow (England). Telegrams of greeting to H. M. the King and the President of the United States were also read and despatched—a little thrill being caused by the arrival of a reply from His Majesty, expressing appreciation of the motives and ideals of the Conference and complimenting the members on their efforts.

Then followed the reception by the two Presidents of the Official delegates, presented respectively by the Chairmen of the American and British Committees, Paul J. Weaver and Percy Scholes;—and then the day began. Registration of names, the meeting of old friends, identification and introduction of new ones, and the making of plans all took up the time until the official garden party held in the grounds of the Palace Hotel in the afternoon. Here stewards and hostesses were much in evidence, all trying to live up to the marvellous organizing work of the General Secretary of the Conference, Percy Scholes.

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Noted Soloists Heard With Orchestra at Ravinia

DeLamarter Opens Ninth Week of Opera With Fine Symphonic Program—Opera Repetitions Delight

RAVINIA.—The ninth week of the Ravinia season was opened on August 16 with a program given by the Chicago Symphony Orchestra, Eric DeLamarter conducting and Ina Bourskaya, Marek Windheim, Mary Broniarczyk, Wanda Paul and Michel Wilkomirski, soloists. The afternoon celebrated the sixth annual Polish Arts Club day at Ravinia and the guest of honor was Tytus Zbyszewski, Consul General of Poland. The program included Polonaise, Op. 53 by Chopin-Thomas; Polish Folk Song, written for the Polish Arts Club by DeLamarter; Premiere Suite by Moszkowski; concerto for violin by Karłowicz; Songs by Paderewski, Chopin, Wielhorski, Karłowicz, Niewiadomski, Noskowski and Wertheim.

TRAVIATA, EVENING, AUGUST 16

La Traviata was repeated but this time Queena Mario was the Violetta, in which she scored a big and legitimate success. Though not a regular member of the Ravinia personnel, Queena Mario has been called on often during the past nine weeks by General Director Louis Eckstein to sing diversified roles in all of which she showed the full gamut of her art, the beauty of her song and her complete understanding of the operatic stage. All those virtues were once again much in evidence in the performance under review. Mario Chamlee reappeared as the younger Germont, a role which he has made his own in this community and in which he once more scored heavily with the large audience on hand. Mario Basiola was the elder Germont, and the balance of the cast was similar to that heard at a previous performance of Verdi's popular opera.

AUGUST 17, LA RONDINE

One of the outstanding successes of the season has been La Rondine, which was

repeated with the same cast heard previously, including Lucrezia Bori, Edward Johnson, Florence Macbeth, Marek Windheim, Margery Maxwell in the leads. Puccini's lively opera is one of the most exquisite of all Ravinia productions for it responds gloriously to the perfect casting, the decorative staging and the friendly intimacy which brings out its vital theater qualities without a single sacrifice of thrilling song.

FAUST, AUGUST 18.

With Yvonne Gall, Frederick Jagel, Leon Rothier, Desire Defrere, Ada Paggi, Philine Falco, Paolo Ananian, Gounod's Faust was repeated. Mme. Gall scored again in the role of Marguerite; likewise Rothier as Mephisto—two superb instances of talented French artists in great French roles. Mr. Jagel was new in the title part which gave him stellar opportunity for the use of his brilliant tenor and he made each opportunity count, winning the ears of his listeners and the praise of the critics.

MASKED BALL, AUGUST 19

Though the season at Ravinia is soon coming to a close, there are still two first performances to be covered by this reporter—one of them took place on August 19 when the Masked Ball was given for the

(Continued on page 11)

Seats in Demand for McCormack Concert

It has been announced that there is such demand for the John McCormack White Plains concert, October 27th, that seats have already been placed on sale at the County Center box office.



WELL KNOWN SINGER AND COMPOSER

Frida Leider, who is now appearing with great success in South America after a triumphant season at Covent Garden in London, is pictured here in the role of Mona Lisa, with Max von Schillings, composer of the opera. As already announced, Mme. Leider will return to the United States the middle of October and will be in Chicago on the thirty-first of that month in time for her appearance with the Chicago Civic Opera, with which company she has been a leading star for the last few years.

MUSIC IN PALESTINE

By Harvey Gaul

THERE are new sociological experiments, new psychologies abroad in the world, and if Russia is one, Palestine is another, and musically, what is now transpiring in the land of Judea is quite as important as what is occurring in the land of Leninism.

Of course the whole world knows something of the Zionist movement, of the Balfour treaty, of the Wailing Wall controversy, of the Arab riots, and we know that Zionism was a back-to-the-soil, homeland movement for suffering, persecuted Jewry.

So came the halutzim (pioneers) and agrarianism began, cooperative and individualistic. Now the Jew has a strong leaning toward culture, a decided feeling for the arts, and while farming is one necessary thing, still it does not satisfy all the needs of a man's life.

No sooner had the lands been bought from the Arabs (and at an exorbitant rate), the colony boundaries marked out, and the everlasting Palestinian stones removed, than the Zionists began to desire cultural expressions, and as music has always been the hand-maid of worship in the synagogue, so music became the hand-maid of the hard-working halutz.

Colonists, settlers, and workers are terribly conscious of music in Palestine, and there is talk of a national school (a reflex perhaps of the old Russian emigres) with Jewish music by Jewish composers for Jewish people—and sung only in the national tongue, Hebrew.

So it is that they talk great talk and dream strange dreams in the land near Goshen and in the valleys of Caanan, and most of the dreams bespeak a prophetic vision.

Jerusalem may be the capital of religious activity (it is a crazy madhouse of religious zeal with all kinds of sects struggling, striving, and spuming) but it is toward Tel Aviv that thoughts turn when cultural movements are considered, i.e., music, painting, sculpture, and literature, so let us jump aboard one of Mr. Ford's famous "Model T's" (the supplanting camel of the desert) and run down the road a few kilometers toward the crusader's city of Joppa.

TEL AVIV THE MODERN

One may sing of "Jerusalem the golden, with milk and honey blest, Beneath thy contemplation sink heart and voice oppressed," but it is in Tel Aviv that the heart rises and the voice becomes lyrical.

A stone's throw from Joppa—across the railroad tracks to be exact—blossoms and prospers the over-night city of Tel Aviv. We read a great deal in America, thanks to Kiwanis and Rotary International, of "Wonder Cities," but Tel Aviv is just that thing, a wonder city. Ten years ago there were nothing but camel tracks and sand dunes along that stretch of the Mediterranean, and today there is a macadam, concrete, cement, flourishing city.

We do not mean to speak like that eminent realtor of Gopher Prairie, G. M. Babbitt, Esq., but Tel Aviv is an imposing city of 50,000 people, the only all-Jewish city in the world. Palestine is proud of that city, perhaps a bit chauvinistically, à la Miami, or Beverly Hills, but nevertheless there is occasion for back-patting when one considers the accomplishment of a metropolis on the edge of the desert.

It is in Tel Aviv that the poet-editor, Bialik, lives, and it is there that opera, oratorio, concerts, picture exhibitions are given. Habima located there after it left Russia (Habima is the Moscow Art Theatre of Jewry and quite comparable with the Russian company) and there the "Dyblik" and "The Golem" are given—and they are more popular than is "Abie's Irish Rose" in Ash-tabula.

Singers, composers, producers, players, are returning to Palestine to throw in their lot with the pioneers, and we can not tell you how exciting it is to see things happen. They may eke out a meager existence, they may even have to grub for it, but they will have the fun of helping create a national music, and that is something.

One important organization in Tel Aviv is the Oratorio Society of eighty singers.

For the sixteenth time the singers had sung Haydn's Creation in the Worker's Park—and the singers, following the Russian tradition, were all workers. An audience of 3,000 was again in attendance. The outstanding note of performance was the fact that the work was sung entirely in Hebrew. Here was the old book of Genesis, sung in "the original," in the land in which much of the story occurred, and to some of us in the audience it was particularly thrilling.

First of all, the Hebrew language has musical qualities, it is rich vocalization and is productive of tone (scarcely to the contrary), and with its full, resonant, rolling phrases, it is an ideal language for, say, Creation. For choral work it seemed to us to have greater drama and significance than German, and it most certainly lacks the staccato of English.

As to the chorus, it is not the best ensemble in the world, judged by European, Anglo-American standards, and yet it has amazing virtues. There were brilliant sopranos, and basses had a sort of Russian bravura, and, strange as it may seem, the tenor section

was above the ordinary (there are many tenors among the Jews, popular opinion and cantors to the contrary) and the whole effect was that of a well balanced chorus, strong in tone and lusty in effect. If it lacked finish, "n'importe," the men and women were all workers, and singing was expression and not profession.

Haydn and his "rolling, foaming billows," is now history. The choral society is now at work on Mendelssohn's Elijah. In the offing comes Handel's Judas Maccabeus and the same composer's The Messiah (yes, The Messiah, and imagine the wagging of Jerusalem grey-beards when they hear that work), and with these works, are Rubinstein's Tower of Babel and Rossini's Moses.

The oratorios are first produced at Tel Aviv in the open air amphitheatre and are then taken on tour—to Nablus, Hebron, Jerusalem, any place where there is an auditorium, and with the singers goes the orchestra.

That orchestra deserves a special citation. The men make their bread-and-butter playing in the movies, and when the movies are over, at ten o'clock, they hasten to the park to play the orchestra accompaniment. That means that all concerts begin at ten o'clock—and finish sometime after midnight. Puff! who cares for time in Palestine! Before time was clocked Palestine was.

When the oratorio goes travelling, the orchestra men have to lose money by giving up a night's work. Are they glad to do it? Certainly. It is advancing the cause, and after all what are a few piastres more or less. The Tel Aviv Choral Society is a creditable achievement, and when one considers that the city is only ten years old, the organization is something of a miracle.

OPERA IN PALESTINE

Under the direction of M. Golonkin (also the conductor of the oratorio society) Palestine enjoys opera, and at this moment the Palestine Opera Company is busy converting Wagner's Tannhauser from German into Hebrew.

The company has already given Aida, Il Trovatore, La Tosca, Samson et Dalila, Otello, La Juive, La Traviata, I Pagliacci, Cavalleria Rusticana, Carmen, Russalka, Les Huguenots, and Il Barbiere di Siviglia.

Every opera is given from three to eighteen times, and of course it is taken "on the road," providing there is a proscenium that will hold the production. Everywhere in Palestine huge audiences turn out to greet the company, and there is never any trouble selling out the house.

M. Golonkin, regisseur, came to Palestine from Moscow, and he brought with him Russian traditions. It has been an up-hill battle for the company; funds have been low, and yet they have carried on and made the most of what they have.

From the Bosphorus to the Red Sea, Palestine is the only country having its own opera and singing it in its own tongue. No, the soloists are not Metropolitan calibre, nor even are they lower San Carlo, but at least they are willing and tireless, and, if you ask us, they are several shades better than certain national opera companies singing in the provinces of, say, France or Italy.

Golonkin knows opera. He produced in Russia, he knows the temper of his people and the idealism of his audience, and much of the success of both opera and oratorio is due his baton.

THE WORKERS' THEATRE

A great cultural factor is the Workers' Theatre, and while it does not come strictly under the head of music, still it borrows and overlaps.

M. Halevy (he claims descent from the composer) is the director and came to Palestine from the Moscow Art Theatre (they all seem to come from Russia) where he was junior assistant to Lunicharsky.

A year ago Esther was given; then came Nehemiah, and the works were done with Russian fidelity, a la Moscow Art Theatre, and everywhere they were played S.R.O. audiences greeted them.

As with the opera and the oratorio, the

company goes touring. First it is produced in Tel Aviv and then it journeys from Dan to Beersheba.

One cannot speak too highly of the quality of the production, or of the sincerity and professionalism of the workers (they are all amateurs), and the whole movement is quite comparable with that now going on in Leningrad and Moscow where the proletariat attempts and achieves colossal works.

Gorchov wrote the incidental music both to Esther and Nehemiah, and his creations deserve a special paragraph—but of him later.

All productions are conceived in the modernist mood, rich in phantasy, high in coloring, and, considering the limitations, lack of mise en scene, scarcity of funds, marvelous effects are accomplished with meager properties.

MUSIC SCHOOLS AND TEACHERS

There are music schools in the important cities, but they are not along major lines, nor of conservatory proportions. There is one in Jerusalem, one in Nablus and one in Haifa.

Perhaps the best is Beth Lewiim in Tel Aviv. Miriam Levite, formerly of Moscow, is head of the piano department. The programs of this école run heavily toward the Russian school, which is as it should be considering that the faculty are of Russian parentage. Chamber music is stressed and weekly programs given.

Excellent as is the work accomplished by the schools, perhaps the outstanding achievement is that of Professor I. Shor, formerly head of the Moscow Conservatory, and now presiding genius of the Music Institute in Palestine, a recently conceived project for the popularization of music.

Professor Shor travels through the extraordinary colonies, lecturing and concerting. He goes into the hinterlands, miles off the beaten roads, and gives programs of the classics. He is trying to develop Jewish music in the settlements. His institute, while having its headquarters in Tel Aviv, is under the guidance and protection of the esteemed Hebrew University of Jerusalem.

At this moment, he and his collaborators are preparing text books on music to be printed in Hebrew. He is also editing Jewish music (not so difficult now since Juwal, the Jewish music firm, moved from Berlin to Tel Aviv) and conducting fields of research in folk music.

Professor Shor is the outstanding man in Palestine; he has brought not only technical ability, but erudition, and through personal magnetism he has enthused all the young people with whom he has contacted. His colonization project has met with the greatest success. He may be hampered by lack of facilities, but his zeal sweeps the colonists along to the place where they would almost rather listen to Chopin than hear about crops.

Dr. Benno Sandberg of Jerusalem is an enterprising person and he is carrying on a novel experimental work. He heads the modernist movement, the Palestinian Left Wing, and he has a following of young people who are concerned with half-tones, quarter-tones and eighth-tones, to say nothing of the thousand and one over-tones of the Orient.

He has built himself two organs and each clavier is an extended scale in which every half-tone is split into quarters. His demonstrations in Oriental music are illuminating. He is concentrating on Arabic themes and Jewish folk-music and with his split tones he is able to reproduce priceless timbres and tonalities of the Near East. Certainly he has achieved what many composers are striving to obtain when they try to paint the desert, the bedouin, the fellahin, namely the color of the Oriental scale.

Dr. Sandberg is a composer and has given recitals of his own compositions, with more or less success. All Palestine is not thrilled with Modernism and many there are who prefer the orthodox modes. The now defunct Palestine Symphony gave an overture and part of his symphony, and the string quartets feature his chamber music works.

M. Rissovsky, of Jerusalem, under the guidance of the Hebrew University, is doing a most valuable piece of research. He is concerned with the foundations of Jewish folk music, chiefly of the synagogue, and

(Continued on page 29)

My Visit With Toscanini in June, 1931

By Ossip Gabrilowitsch

Being unable to rid myself of a feeling of anxiety about Toscanini, knowing him to be a prisoner in his own house and possibly in bad physical condition, I decided to travel from Zurich to Milan and see with my own eyes how the great artist was faring. In twenty minutes my wife and I had packed our things for a twenty-four hour sojourn and succeeded in catching the two o'clock train for Milan. We arrived at our destination at eight-thirty in the evening and I telephoned to ask if Toscanini would be able to receive Mrs. Gabrilowitsch and me the next day. The reply came back: "At any hour convenient for you."

The next morning we started about ten o'clock for Mr. Toscanini's house. We were shown into his study where he was evidently at work. He greeted us most cordially and seemed spontaneously inclined to describe the entire Bologna experience. He did so with undisguised indignation against the Fascist factions who had set the trap for him. In the expression of his feelings the great artist before us also divulged the great man. He did not lack the courage of a hero. His eyes blazed with the worship of independence and truth. His declaration of dislike for the present state of affairs in Italy was expressed in bold, round phrases. And this declaration has been repeatedly given outside the privacy of his home, so that no one can mistake his attitude. "Truth," he said, "truth we must have at any price and freedom of speech, even if that price should be death. I have said to our Fascists time and again: 'You can kill me if you wish, but as long as I am living I shall say what I think.'"

Although justly resentful of the treatment he had received and fiery in his delivery of the story, it was evident that Toscanini had not been weakened physically by the attack upon him. He was in no way the broken man one might have expected to see. On the contrary he was full of vigor and dynamic energy. He had entirely recovered from the blows inflicted on him. Blows which were by no means a mere box on the ear delivered by a couple of youths.

The story told by the Maestro himself was quite different from the one reported in the papers. Toscanini had agreed to conduct a concert in Bologna in memory of the eminent Italian composer Martucci, who had been a friend of his. The program was to consist of compositions by Martucci alone. A few days before the concert the mayor of Bologna requested Toscanini to play the Fascist hymn, Giovinezza. He refused, saying that it would be entirely out of place on such an occasion. It was to be a memorial

concert and must comprise only Martucci's compositions.

Again on the day of the concert the Maestro was approached by a messenger from the city government saying it was desired that he should play the hymn. On Toscanini's second refusal, however, his decision was accepted and the matter dropped. But when the evening came and he drove up to the concert hall he was surprised to see an unusually large crowd in front of the stage door, thirty or forty men. The moment he alighted from his car they surrounded him; several of them thrust their faces into his and using the familiar form in Italian, "tu" for "you," said: "Is it true that you refused to play the Fascist hymn?" "Yes, it is true," replied Toscanini. Then the crowd of ruffians began to rain blows on him, some of which caused the blood to flow from his mouth. His chauffeur fought well in his defense and succeeded in getting him back into the car just as the police arrived. As far as is known, not one of the assailants has been arrested or punished. When Toscanini returned to his home in Milan his passport was taken away from him and his house was surrounded by police. For weeks he remained virtually a prisoner in his own home. He was obliged to cancel his concerts in Vienna. Only after three weeks was the ban lifted and his passport returned to him, so that he was able to leave for Bayreuth to conduct the Wagner Festival.

Impressive as Toscanini is when conducting an orchestra of musicians, he was even more so when that morning his face glowed like a brand with the inspiration of fearless truth. We rejoiced to see that he was made of the stuff of real heroes.

In Next Week's Issue

CHOPIN REVISITS MAJORCA

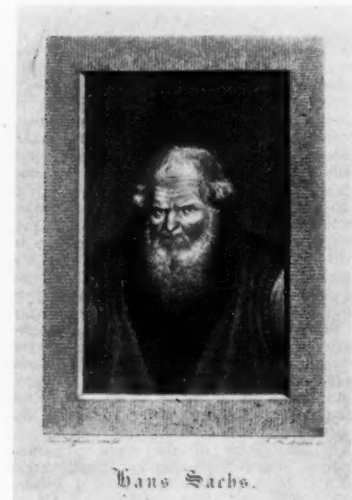
Also continuing the present series of articles on

THE HISTORY OF THE ART OF SINGING

By Dorothy Fulton Still

UNLIKE the French, the Germans took an immediate and profound interest in the Italian music drama, as first presented by the Florentine School. In 1630, Martin Apitz, called the father of the German drama, translated the first opera, *Dafne*, into German, and a musician, Schutz, after studying carefully all the ideals of the Italians, composed music for the German translation. Many other such dramas followed.

The German musicians of the seventeenth century, although great organists, composers of chants and counterpoint, had not the necessary requisites to write music suitable for dramatic action; they looked down on melody and their efforts to write expressive singing music were heavy and ponderous, without being noble. A long period of listening to Italian music, so rich in grace, combined with expressiveness, was necessary



Hans Sachs.

HANS SACHS,
the famed master singer who lived in the 16th century. He composed and wrote 6,183 songs, ballads, etc. Richard Wagner took him as the subject for his *Meistersingers of Nuremberg*.

before Germany could produce such composers as Hasse, Gluck and Mozart. Haydn shined Porpora's shoes and acted as his valet de chambre in order to gain the favor of the great old Italian master, so that he might teach him the art of writing accompaniments.

It was not long until Italian operas were imported, the recitatives being sung in German and the airs in Italian, until finally the whole was sung in Italian. Emperor Leopold of Austria surrounded himself with all the culture of Italian learning in the arts



JOHANN MATTHESON,
renowned tenor and youthful rival of Handel as musician.

and sciences and established permanent opera in Vienna, performed by Italian singers.

The Opera of Vienna was of a royal magnificence. An interesting account of it is left in a letter of Lady Mary Wortley Montague. She wrote: "I have been last Sunday at the opera, which was performed in the garden of the Favorita; and I was so much pleased with it, I have not yet repented my seeing it. Nothing of the kind was ever more magnificent, and I can easily believe what I am told, that the decorations and hab-

THE HISTORY OF THE ART OF SINGING

By Dorothy Fulton Still

CHAPTER IX

The Introduction of the Opera into Germany

[The first chapter of this instructive series of articles was published in the issue of July 4 and this, as well as the subsequent chapters, have aroused unusual interest. In the tenth chapter, to be published next week, Mrs. Still writes about "Early English Musical-Dramatic Entertainments."—The Editor.]

its cost the Emperor 30,000 pounds sterling. The stage was built over a very large canal, and at the beginning of the second act divided into two parts, discovering the water on which there immediately came, from different parts, two fleets of little gilded vessels that gave the representation of a naval fight. It is not easy to imagine the beauty of the scene which I took particular notice of. But all the rest were perfectly fine in their kind. The opera is the enchantment of Alcina, which gives opportunities for a great variety of machines and changes of scenes, which are performed with surprising swiftness. The theater is so large that it is hard to carry the eye to the end of it. . . . No house could hold such large decorations; but the ladies all sitting in the open air are exposed to great inconvenience, for there is but one canopy for the Imperial family, and the first night a shower of rain happening, the opera was

music soon brought out composers of merit, who borrowed some of the Italian grace and united with it a certain solidity and massiveness which paved the way for the great German instrumental composers of later date.

The German people were much more intelligent musically than the French, but lacked all schooling. In a sort of traditional way the master singers still existed, and musical pursuits were carried on by the common people, not merely by the noble classes as in France. Long wars had aroused in them a martial spirit; their musical taste preferred drums, trumpets and horns, and we owe to the Germans of the seventeenth century the invention of the military march.

The greatest German composer of music drama of this period was Keiser, born in 1673. The historian, Dr. Burney, speaks very highly of this musician who composed many operas and directed the Hamburg

poser, orchestra director, chapel master, and has left a surprisingly large number of books upon music and musicians.

However, he excelled as an actor, singer and player upon the harpsichord, in which art he is said to have excelled Handel, who was then his young rival.

An interesting story is told of him and Handel. In a characteristically informal presentation of Mattheson's opera, *Cleopatra*, Mattheson played the part of Antonio. He was consequently forced to give the directorship to Handel, who led the orchestra seated at the harpsichord. Antonio, dying early in



HEINRICH SCHUTZ,

German composer, who wrote the first German opera. After years of study in Italy, where he studied the works of the early Florentine and Venetian Schools, he produced a German opera, composed for a translation of the first Italian music drama, *Dafne*, which was sung in 1627 at the wedding of Sofia of Saxony.

the drama, Mattheson hurriedly changed his clothes and returned to take his usual place at the harpsichord. Handel, however, wished to hold this place and a quarrel resulted. While leaving the theater, Mattheson slapped Handel's face and they drew swords. Fortunately the duel was without consequence, for Mattheson's sword broke.

Such was the German opera before the poet Metastasio arrived at the court of Vienna. Of Handel we shall hear more in connection with the establishing of Italian opera in England. The German school was still in the period of Italian tutelage. Great vocal composers were born in Austria and Germany, but their schooling was purely Italian. Hasse, called by Schubert the Father of German dramatic music, studied under Porpora. Gluck and Mozart not only wrote for the Italian tongue, but their style is based upon the principles of Italian melody, tinged only with a certain precision, a certain color and certain instrumentations, which marked the instrumental music of Germany.

Although German tendency was to influence even the Italian art, still a purely German style of writing music for singing, and a German manner of interpretation, did not exist until the nineteenth century.

(To be continued next week)



From a rare engraving

AN ANCIENT GERMAN ORCHESTRA

showing the early tendency toward the wind instruments, an invention distinctly German, as was also the military march, invented in the 17th century.

broken off, and the company crowded away in such confusion that I was almost squeezed to death."

Soon opera was to be heard in all the cities of Germany and Austria. The people's opera, which soon grew up in Germany, differed greatly from the elegant lavishness of the Venetian opera, or the gay frivolity of the French, being very informal, friendly, and distinctly plebeian. The performers were often townspeople, and a rich man at the opera could often recognize his baker playing the part of King, and his wife the part of the leading lady.

The widespread growth of the new sort of

opera for a period of forty years. He had fancy, originality, and used new and ingenious modulations. Hasse, in the next century, claimed that Keiser was one of the finest musicians the world has ever seen, but after fifty years his music was completely forgotten.

There were other fine musicians at the same time, but none so outstanding as Johann Mattheson. Mattheson began his musical career as a chorister in the opera at Hamburg, studying at the same time composition, various instruments, languages and law. During the course of his career, he was the best German tenor of his day, com-

THE VALUE OF MUSIC IN EDUCATION

By Otto Ortmann

Director of the Peabody Conservatory of Music

Progress in education has run a typical course: one between the ultra-conservatives, who would make the three "R's" the alpha and omega of education, and the radicals, who would find a place in the educative procedure for every mental, physical, and social activity. Even sleeping has recently been introduced as a period of the day's work; perhaps to permit fixation during the plateau of the learning curve. Danger lurks in the adaptation of educative method to prevailing fancy, which, too often, is but the whim of an individual or of a group. And yet education cannot remain blind and deaf to a general social and intellectual development which necessarily goes its own way, sometimes apart from, sometimes along with the impetus given by formal education. Educative method, therefore, cannot be that of thirty years ago. Problems of today are not those of the last generation; modern life makes new demands, the successful meeting of which requires new, or at least adaptation of old training.

Thus has the place of music in education changed. For a long time music education has meant professional or semi-professional training, specialization in the vocal or instrumental fields, in theory, in composition

or in conducting. The aim was preponderantly practical: the actual application of the learned material in remunerative activity. This aim remains as the most conspicuous and directly or immediately constructive of all aims. But its very specialization removes it somewhat from the general field. Apart from all learning, professional practice of music demands a degree of native endowment: aural, kinesthetic, retentive, and coordinative, that excludes the model pupil from reaching advanced levels of achievement.

This emphasis on professionalism has been accompanied in the past by an undue stress on music in the grand manner, an evaluation of merit in terms of largest halls, loudest voices, biggest audiences, highest concert fees. The correlation between merit and the factors enumerated is often quite low. There is room for development of concert activities on a less pretentious scale and a wider geographic distribution. Not all concerts must be given in Carnegie Hall; other orchestras can and do exist besides those in Philadelphia, New York, and Boston; and music teachers are needed in Council Bluffs, as well as in Chicago.

However important the professional or

practical aim of music education is, the place of the art in general education must be justified on other grounds, since public education can neither be moulded to the needs of a special group, nor can it ever have adequate facilities for training in a specialized field. Fortunately, music education has values other than the utilitarian.

Foremost among these is its cultural value. The absence of culture in the lay public is, next to superficiality, the most marked defect in American life. If literary taste is reflected in the colorful assortment and display of the drug-store bookshop; if education is exemplified in the demeanor and utterances of many of our political representatives (witness, for example, the lamentable spectacle in the second largest city of the land); if, further, the fame of our so-called institutions of higher learning goes to the football team; and if, finally, "jazz" remains the expression of adult musical taste, then, surely, we cannot properly speak of a cultured people.

Culture is the particular domain of the fine arts. And among these, because of its widespread appeal, the marked pleasantness of its raw material, and especially the neces-

(Continued on page 14)

London "Proms" Open Thirty-Seventh Season

Great Ovations for Sir Henry Wood—Orchestra Better Than Ever—Programs More Classical—Fine Soloists

LONDON.—The thirty-seventh season of the famous "Proms," and the fifth under the aegis of the British Broadcasting Corporation, opened, as usual, in the second week of August. Sir Henry Wood, their co-founder and sole conductor, is again in command, and the feature of the opening was an ovation such as even the veteran and much-beloved British conductor never experienced before.

For several minutes Queens Hall resounded to deafening noise. The entire audience, or that part of it which is not standing in any case, rose as one man, cheered, yelled, stamped its feet and waved hats and handkerchiefs, as the little gray-bearded man walked on to the platform, with his usual promptitude, at the stroke of eight, the white buttonhole in place as in thirty-six previous years.

In the course of eight weeks, Sir Henry will have run through the bulk of orchestral literature from Haydn to Elgar, with special emphasis on Bach, Beethoven, Brahms, and Wagner, all of whom have regular one-composer nights, and Mozart and Haydn, who share a concert per week.

There will also be the usual number of novelties, of English composers' nights and the usual Saturday popular miscellany—the survival of the old-fashioned "pop"—once a week. The one-time ballad concert hitched to the tail-end of the concert has this year dwindled to a solo group by the chief soloist of the evening; and the programs on the whole are as classical as any summer concert series in the world. Perhaps more so.

The orchestra is better than ever. It is no longer the old New Symphony Orchestra which provides London's chief musical fare in the winter. All that is left of the traditional personnel is the concert master (Charles Woodhouse), a few "survivors" and Sir Henry himself. The concerts, or most of them, are broadcast to the whole of the British Isles.

The opening number this year was an interesting revival, a Ballet Suite and Overture from Handel's Alcina—a charming and welcome addition to the repertory.

The first soloist of eminence was Emil Telmányi, who played the Mozart concerto No. 4 (D major) with brilliance and real Hungarian temperament. Eda Kersey, a feminine colleague, played the Brahms concerto on the following evening (a Brahms program including the C minor symphony), and except for a rather small tone this new artist acquitted herself excellently.

Rather unwisely an Elgar night followed Brahms, for the dependence of the English composer on Brahms was made even more obvious than necessary; but the Falstaff symphony roused considerable enthusiasm all the same.

The first Beethoven night brought a stir-

ring performance of the Eroica, and a delightful one of the little C major piano concerto by Ania Dorfman, a Russian pianist who has made a real name for herself in this country.

Leff Pouishnoff was the hero of the first Saturday night (playing Saint-Saëns and Weber) and with the first Wagner night on August 17 the season got into its full stride. Houses are fairly full, despite the depression, and enthusiasm runs high, especially among those standing around the illuminated fountain in the center of the hall.

CESAR SAERCHINGER.

Hollywood Bowl Season Ends

HOLLYWOOD, CAL.—The 1931 Hollywood Bowl season of "Symphonies Under the Stars" closes tonight. The final week was filled with features, with Alfred Hertz as conductor. On Tuesday night, Queena Mario, of the Metropolitan Opera, was soloist. Friday night, Richard Bonelli, baritone of the Chicago Civic Opera Company, was the featured artist, and tonight, the final concert of the season, the San Francisco Municipal Chorus of 280 voices, trained by Dr. Hans Leschke, will perform Beethoven's Ninth Symphony with the orchestra. D.

Nordica Costumes Exhibited

Among the articles shown at the special exhibit in Farmington, Me., of the new souvenirs acquired for the Nordica Memorial, were more than twenty operatic costumes and concert gowns of the late diva, including those she wore as Kundry, Elsa, Aida, Giocconda, Marguerite, Tosca, Violetta, etc.

Spalding in Massachusetts

Albert Spalding recently gave a recital at the home of Mr. and Mrs. E. Parmalee Prentice, Williamstown, Mass., for the benefit of Berkshire Industrial Farm at Canaan, N. Y. The American violinist offered three encores in addition to the regular program.

Alberto Jonás' Successful New York Summer Class

For the first time in many years, Alberto Jonás, eminent piano virtuoso and teacher, conducted a New York Summer Class, which proved to be a great success. It was attended by prominent pianists from California, Texas, Mississippi, Canada, Cuba, as well as from nearer States.

Alberto Jonás announces that his regular teaching season will commence on September 15 at his New York City studio. This announcement will be of interest to all those

who contemplate seeking the instruction of the author of the famous Master School of Modern Piano Playing and Virtuosity.

Alberto Jonás will continue devoting every Wednesday to his master class in Philadelphia, as he has been doing for the last twelve years.

Berta Gerster Gardini Offers New Scholarship

Given in Honor of Her Artist
Pupil Verna Carega

An interesting announcement has been made by Berta Gerster Gardini, director of the Etelka Gerster School of Music in New York, as the result of a vacation trip she and her artist-pupil, Verna Carega, have made to the Middle West. It is to the effect that a new scholarship has been created by Madame Gardini in honor of Miss Carega; it is to be known as The Carega Scholarship. This scholarship has been offered to a young girl of Terre Haute, Ind., Miss Carega's home town and where this summer this talented artist went to visit and gave several very successful recitals. The contest was held in that city on August 15.

The Terre Haute Tribune, in referring to one of these musicals, said in part: "Terre Haute has had musical treats within the last several years, since the Civic Music Association has brought to our doors fine voices. The city has a just pride in her own singers, some of them superlative musicians, but this song bird, who was born in Terre Haute and who received her early education in the public schools, who has been away for twelve years, offers a thrill that has not been known for many a year.

"Verna Carega is indeed an artist. The tremendous range of this rich bell-like dramatic mezzo soprano allows one no criticism. It is perfect. Verna Carega has allowed no time to be wasted in the twelve years she has been away. She has studied languages and speaks fluently French, Italian and German. She studied at the Cincinnati Conservatory of Music for five years when Madame Berta Gerster Gardini came to America and took up teaching in this fine school.

"She has therefore been with Madame Gardini for the last seven years, and the result is surprising and most gratifying. She is reaping the advantages through this talented daughter of one of the greatest singers in the world, Etelka Gerster.

"Today Madame Gardini is teaching Verna Carega the same musical principles and voice building which she learned from her mother with such singers as Sigrid Onegin, Julia Culp, Clara Butt, Lula Mysz-Gmeiner, Birgit Engell, Flora Durigo, Madeline Walther, Frau M. Delong and many others.

Another interesting feature of the trip of Madame Gardini and Miss Carega is the concert which Miss Carega gave at the Owingsville, Ky., Presbyterian Church. The little church which was built over one hundred years ago had never heard the strains of a piano within its walls, this due to a certain religious restriction of the community. This restriction was set aside for Miss Carega's concert, so anxious were the townspeople to hear her.

Madame Gardini and Miss Carega will be in New York on September 1, in preparation for the opening of the Etelka Gerster School on September 15 and for the hearing of the applicants for the four partial scholarships which the school is offering.

Meisle Triumphs at Hollywood

Regarding the recent appearance of Kathryn Meisle as soloist at the Hollywood Bowl, Glenn M. Tindall, manager of the Bowl, telegraphs to the Columbia Concert Corporation: "Meisle appearance was high spot of season. Hope we can have her again next year."

Dr. G. de KOOS

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Verdi's Requiem Repeated at New York Stadium

Conductor Coates and Soloists
Recalled Many Times—Orchestra
at Its Best—Other Programs
of the Week
Thoroughly Enjoyed

Thursday, August 20th, brought the Verdi Requiem to the New York Stadium for the second performance of the week—a very worthy one, smoother and better balanced than that of Tuesday evening. The soloists were Jeannette Vreeland, Dorothea Flexer, Arthur Hackett, and Nelson Eddy, each completely competent. Some excellent singing was done by them individually. The Schola Cantorum chorus had been trained by Hugh Ross. Albert Coates, as conductor, was responsible for an ensemble of great beauty. Special praise is due the chorus for the Dies Irae and Sanctus, and for Miss Vreeland's singing of the Agnus Dei. Mr. Eddy's beautiful tones were heard to advantage, while Mr. Hackett's incisive rhythm and experienced singing carried conviction. Miss Flexer's voice is of lovely quality. A large audience recalled the conductor and soloist many times, Mr. Ross being called to the platform to accept the final applause with Mr. Coates.

The remainder of the week presented Brahms' Fourth Symphony on Monday night and also Mozart's German dances, a novelty at the Stadium and very well liked. A substitute program was played on Wednesday due to the rain which postponed the second Requiem performance to Thursday; it featured Beethoven's Seventh Symphony and Elgar's Introduction and Allegro for strings, which was also a novelty on these programs.

Mr. Coates treated his hearers to a contemporaneous program on Friday, including Vaughn Williams' London Symphony as the principal item; there also was listed the suite from the Love of Three Oranges, by Prokofiev, which replaced Beethoven's Seventh Symphony, and in announcing this change Mr. Coates expressed his regret at not having had time to outline the work. Whitaker's arrangement of Bach's sonata from Cantata No. 31, Ravel's La Valse and Liszt's First Hungarian Rhapsody concluded the evening's enjoyment.

Saturday's program presented the preludes to acts 3 and 4 of Carmen, Strauss' Die Fledermaus, Liadow's Grandmother Witch, Elgar's Enigma Variations, Berlioz' March to the Scaffold, Tschaikowsky's Nutcracker Suite, and the William Tell overture.

An unusual experience was enjoyed by the Stadium audience on Sunday evening when the entire first violin section of the orchestra played in unison the last movement of the Mendelssohn concerto. To play it in perfect rhythm and pitch in a good acoustical hall is a feat, but to accomplish this with as much ease and assurance in the open is a real feat. It was beautifully done. Mr. Coates' tempi were brisk but they were followed with preciseness and fidelity. Brahms' first symphony, Strauss' Don Juan, Wagner's Ride of the Valkyries and Liadow's charming miniature Eight Russian Folk Songs for Orchestra, completed a very interesting program.

GUEST TEACHER AND STUDENTS



STEPHEN DEAK

and a group of his cello and chamber music students at the Municipal University of Wichita, Wichita, Kans., where he was a guest teacher this summer. Mr. Deak, who is a well known concert cellist and a faculty member of both the Curtis Institute and the Peabody Conservatory of Music, is shown seated behind the little boy with the cello. (Photo by E. B. Smith)

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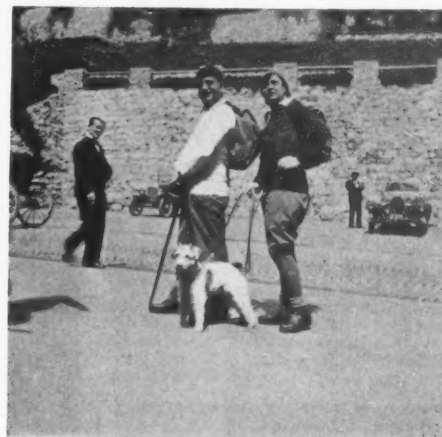
HOW "WHISKERS," IRISH WIRE-HAIRED TERRIER, REJOINED ROSA PONSELLE



Where's that tennis ball?



Please—I'd like a swim.



We're going for a long walk.

This story is not so much about Rosa Ponselle, the popular Metropolitan Opera singer, as it is about her Irish wire-haired terrier, Whiskers.

It seems that "Whiskers" is Irish, but was born of Italian parents in St. Moritz, Switzerland, where he first set eyes on Rosa Ponselle, and she on him. It was a case of love at first sight, resulting in "Whiskers" moving to the Ponselle home. Later he crossed the Atlantic to the penthouse apartment of the singer in New York City on Riverside Drive, where, as days went by, this love deepened.

Almost any day when Rosa Ponselle was in town, she could be seen with "Whiskers" trotting happily behind her, up the Drive for their daily exercise. As the spring neared, the first blight to their happiness was felt. Rosa wanted to take "Whiskers" along with her to London where she was scheduled to sing her third season at Covent Garden. But the quarantine laws presented the first difficulty. It meant months in quarantine for "Whiskers" before he could join his mistress. So he was left behind.

And what a sad pup he was. Sister Carmela was goodness itself to "Whiskers," but he longed for Rosa. He sat in the corner with a hot nose and did not seem to relish his food at all, even when he was coaxed. On the other side of the ocean, every time Rosa saw any kind of a dog she wanted to squeeze it to death, thinking of her own. When the Covent Garden engagement ended she could not stand this separation any longer, so she cabled to the family in New York to send "Whiskers" over-seas via the S.S. Ile de France to France where there were no such quarantine laws.

Whether "Whiskers" had a premonition that he was going to see his mistress or not, no one knows, but he was so cute and chipper on ship-board that he was the pet of everyone on the voyage. When he arrived he was met by the personal representative of La Argentina, a close friend



Time to eat, isn't it?

of the singer, and "Whiskers" was escorted to Paris. He was all eyes for someone—but in vain. Several days later, however, Rosa Ponselle dashed into Paris and to her hotel where "Whiskers" was comfortably ensconced.

What joy! "Whiskers" flew to Rosa with a series of joyous barks and almost tore her to pieces. Rosa emitted excited and emotional high C's. After this, she declared,

there would be no more separation. The accompanying pictures prove that "Whiskers" has been having a wonderful time, back in his birthplace, St. Moritz. (In the photograph at the extreme right, top row, with Miss Ponselle and "Whiskers" is Roberto Moranzoni, Chicago Opera conductor.) And when the singer returns, "Whiskers" will be among the luggage tagged, "handle with care." J. V.



End of a perfect day.

Ann Arbor Faculty Notes

The faculty of the University of Michigan School of Music, Ann Arbor, Mich., have spent the summer in various localities. Dr. Albert A. Stanley, musical director emeritus, and Mrs. Stanley, who returned a year ago from a long European stay, have been at their beautiful Ann Arbor residence. President Charles A. Sink, and Mrs. Sink, visited Mr. Sink's birthplace and boyhood home in New York State and later spent some time at Keene Valley, in the Adirondacks, as guests of Albert and Samuel Lockwood, members of the School of Music faculty, both of whom are spending the summer in their usual Adirondack haunts after a year's leave of absence abroad. Later in the summer the Sinks plan another Eastern trip.

Dr. and Mrs. Earl V. Moore, their sons, Vincent and Stanley, and baby daughter Mary, spent the first part of the summer in Ann Arbor where Dr. Moore continued his duties as musical director of the summer session. August 16th, Dr. Moore was guest conductor at the National High School Orchestra Camp at Interlochen, Mich., where his own composition, Voyage of Orion, was performed.

Wassily Besekirsky taught a large class of violin students in connection with the summer session. At the close of the session he joined Mrs. Besekirsky in the Catskills.

Mr. and Mrs. Palmer Christian, at the close of the summer session, are motoring in New England. Mr. and Mrs. Arthur Hackett and baby Nancy are at the Hackett's summer home at Alton, N. H. Joseph E. Maddy, director of the National High School Orchestra Camp, has had a most successful season at Interlochen at the close of which the Maddys enjoyed a motor tour.

Mr. and Mrs. Guy Maier and their children have been in Ann Arbor a great deal this summer. Professor Maier conducted a class of piano students. Before the summer session he made a trip to Europe gathering material for travel recitals which he will give next fall. Mr. and Mrs. David E. Mattern and their daughter Shirley after the summer session are motoring to California. Professor Mattern has been in charge of the public school music division. Hanns Pick was recently made an American citizen in Ann Arbor. He is now spending some time in Switzerland until college opens. Mr. and Mrs. James Hamilton divided

their time between Ann Arbor and Gallaghers Lake. Mr. Hamilton has been busy with a large class of voice students. At the end of the summer session they left for Canada.

Juva Higbee, assistant professor of public school music, has spent the summer in the East, while Laura Littlefield, professor of voice, has been in Maine. Maud Okkelberg spent part of the summer in Ann Arbor and later motored to Minnesota and to the Adirondacks. Mabel Ross Rhead was a member of the summer school staff. Otto J. Stahl spent the summer with the University of Southern California, while Anthony J. Whitmire, of the violin department, spent his leisure golfing.

Joseph Brinkman, of the piano department, and Mrs. Brinkman are motoring West after the summer session. Ava Comin Case remained in Ann Arbor and Louise Cuyler and Hunter Johnson, of the theory department, taught large classes. William Doty, of the organ staff, spent the summer abroad. Mr. and Mrs. Nicholas Falcone remained in Ann Arbor. Edith B. Koon, instructor in piano, visited in Indiana. Thelma Lewis, instructor in voice, taught in the summer

session, and is now visiting her parents in Ravenna, Ohio. Martha Merkle Lyon spent the summer in Ann Arbor. Glenn McGeoch went abroad. Louise Nelson visited her parents in the West. Thelma Newell has had a busy summer as instructor in violin but will spend the next year on leave for work in Europe. Lucile Graham Schoenfeld spent her time in Ann Arbor as did also Nell Stockwell, who in addition taught large classes at the school.

Boys' Glee Club Back From England

Twenty-two school boys, mostly from the Riverdale Country School, where Richard McClanahan has charge of the music, returned last week from a tour of England and Scotland. They constituted a boys' glee club, and while abroad sang at many boys' schools, and entered into competitive games with their British cousins. The touring was done on bicycles. This was the first American boys' glee club to tour England. They broadcast American songs over an international hookup.

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S. Hurok Announces His New Attractions

Returns From Europe With Several Trump Cards, Among Them Vincente Escudero (Spanish Male Dancer), Teatro dei Piccoli, Viennese Saengerknaben Chorus (which Recently Sang for Pope Pius), Ehlers-Amstadt Ensemble (Cembalist and Two Sopranos), Marguerita Parras (Berlin Stadts Opera), Poldi Mildner (Fifteen-Year-Old Pianist), and Others—Mary Wigman to Tour to Pacific Coast—Yushny's Blue Bird and Egon Petri Also Well Booked

Sol Hurok always seems to have at least one trump card up his sleeve. Last year it was Mary Wigman, celebrated German dancer, whose success was so sensational that she will return this coming season for a tour to the Pacific Coast. *MUSICAL COURIER* readers already know that the impresario will bring Yushny's Blue Bird, that fascinating Russian review, to these shores during



Photo © von Gudenberg
MARGUERITA PARRAS,
soprano of the Berlin Stadts Opera.

1931-32 and also Egon Petri, the distinguished German pianist.

Mr. Hurok has been scouting foreign countries for novelties and attractions that will appeal to the present restless music loving public. He returned from Europe the other day not with just one trump card but with several. Visiting France, Great Britain, Italy and Poland, he combed the by-ways for talent and secured what he calls "the cream of what the old world has to offer us."

As already said, Mary Wigman, the Blue Bird Review, and Egon Petri have many bookings already. But among the newer attractions he has under his management what has been called another "dancing wonder," Vincente Escudero, the Spanish dancer, who has been described by his native press as the greatest male dancer produced by that country in the last twenty years. This slim Castilian is like a streak of fire on the stage. His lithe body creates figures of extraordinary variety and originality. His feet tap out fascinatingly rhythmic patterns of sound.



VINCENTE ESCUDERO, SPANISH WONDER DANCER,
with two of his Ensemble, Carlita Garcia and Almeria

For this reason he has called a certain group of his dances "Rhythms." These are unaccompanied by any instrument and often the upper part of his body remains in the same position during the whole dance. Escudero will be accompanied by his own ensemble, which includes two charming dancers, Carlita Garcia and Almeria. He will also bring his own pianist and guitarist.

For the season 1932-33 Hurok promises other outstanding attractions. The fame of the extraordinary Teatro dei Piccoli has already spread to America. This marionette theater stands on an entirely different artistic level from all other organizations of this kind. The puppets are almost life-size, and their presentations are accompanied and interpreted by a troupe of Italian opera singers of the first rank, and a full orchestra, under a conductor of note. The place this troupe occupies in the musical world is shown by the fact that Respighi has written an opera especially for them. Among those who have been most enthusiastic about the



Photo by Jutta Selle

THE EHLERS TRIO

marionettes are Toscanini, Puccini, the late Duse, and Dario Niccodemi, well known Italian playwright. Criticisms from Italy, England, Germany, Spain, France, Switzerland, Sweden, Denmark, Poland and South America are glowing ones.

The repertoire, under the direction of Dr.

Vittorio Bodrecca, includes, among others, the following complete operas: Don Juan (Mozart), Barber of Seville (Rossini), L'Elisir D'Amore (Donizetti), Sleeping Beauty (Respighi), especially composed for the marionettes, The Geisha (Sidney Jones) and The Tempest (Shakespeare) with music by Gluck and Purcell.

The company was in America almost ten years ago but has made such enormous artistic strides as to make it almost unrecognizable.

Interesting, too, is the coming of the Viennese Saengerknaben Chorus, a group of boys. Not only does this group excel in the execution of church music and of classical choral works, but the boys also present short operas in costume. The combination of the fresh young voices and faces and the delicate rococo costumes are charming.

The Saengerknaben are a choral association of boys from all parts of Austria. Every Sunday, when they are at home, they sing at the Imperial Chapel in Vienna. The



S. HUOK,
photographed at Specia, Italy, visiting Podrecca and his Teatro dei Piccoli, celebrated marionettes.

Another ensemble with much the same delicacy of appeal consists of Alice Ehlers, cembalist, and the two sopranos, Marietta and Martha Amstadt. Mme. Ehlers enjoys an enviable reputation all over the continent as one of the greatest living harpsichordists. Under her fingers this instrument brings forth fascinating tonal colors and will disclose to us for the first time the charm of much old music which seemed shallow when played on the piano. The Misses Amstadt, who sing with her on the same program, complete the exquisite picture. They have specialized on the study of old music and bring out all the beauty of the 18th century bel canto. In lovely billowy rococo costumes they interpret the most graceful compositions of such composers as Handel, Rameau, Gluck, Purcell, Mozart, Scarlatti and Monteverdi. With Miss Ehlers they give an evening of pure, undiluted beauty—an even-



PODRECCA'S TEATRO DEI PICCOLI,
(Above) Marionettes in a scene from Madame Butterfly



Photo © von Gudenberg

POLDI MILDNER,
young Viennese pianist.

ing which fits equally well into the concert hall or the drawing room.

Then, also, Mr. Hurok is bringing two other soloists of extraordinary qualifications. The first, Marguerita Parras, lyric soprano with a voice of considerable beauty, is a young Greek singer who came to the Berlin State Opera only a few years ago. As Butterfly, Cherubino in the Marriage of Figaro, Mignon and Gilda in Rigoletto, she has won high praise from the entire Berlin press. Also her appearances with the leading German orchestras have proved that she has an equal ability to captivate an audience from the concert podium.

Poldi Mildner, a fifteen-year-old Viennese pianist, conquered Berlin at her debut in April. The Vossische Zeitung compared her to Menuhin, as to her talent, and another critic said that there has not been a



THE SAENGERKNABEN
in a program of old airs in costume.



Photo by Dorys

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J. V.



POPE PIUS TESTIMONIAL
presented to the Saengerknaben recently
after their concert at the Vatican.



Photo by Eberth

HERBERT JANSSEN
as Wolfram in Tannhauser at the Berlin
Stadt Opera.

Reiner Concludes Term as Guest Conductor of Philadelphia Summer Concerts

Smallens Returns—Doris Humphrey and Charles Weidman Featured

PHILADELPHIA, PA.—The program planned by Fritz Reiner for his first appearance as guest conductor of the Philadelphia Orchestra, was finally given on Sunday evening, August 16, after having been postponed night after night because of the weather. Bach's Toccata and Fugue in C, orchestrated by Leo Weiner, was followed by the Brahms No. 4 Symphony in E minor. After the intermission there were Strauss' Don Juan and the prelude to Die Meistersinger. The whole program was enthusiastically received, and Mr. Reiner was recalled several times.

One Monday Fritz Reiner brought his term as guest conductor to a close. The first half included overture to The Bartered Bride by Smetana, Kamarinskaya by Glinka, The Sorcerer's Apprentice by Dukas and the Polovetzian Dances from Prince Igor by Borodin. The second half of the program included Danse Macabre by Saint-Saëns, Fetes by Debussy, La Valse by Ravel and Roman Carnival by Berlioz. There was prolonged applause at the end, and the orchestra joined with the audience in sincere appreciation of Mr. Reiner's work.

Tuesday evening brought back as conductor Alexander Smallens, general music director of the summer concerts at the Robin Hood Dell. The program featured the dancers, Doris Humphrey, Charles Weidman and the concert group, remembered for their excellent work last year. The first two numbers were the Anacreon overture by Cherubini and a Mozart work. After the intermission and a slight change of scenery, the dancing part of the program opened with a setting of Grieg's Concerto in A Minor for piano and orchestra, the first and third movements of which were danced and the second movement played alone by Rudolph Gruen and the orchestra. Miss Humphrey as the solo dancer took the part of the piano and did some very excellent and artistic work. The costuming and lighting effects, through the whole program showed much originality and ingenuity. The piano part played by Mr. Gruen was well received and he shared with Miss Humphrey and the ensemble, the ovation which followed the performance. The remainder of the evening was made up of shorter numbers. Piccolo Soldati and Notturno by Pich-Mangiagalli, were danced by Charles Weidman, Cleo Athness, Jose Limon, Sylvia Manning; Tambourin (Rameau), by Miss Humphrey, Burlesca (Bossi), danced by Miss Humphrey and Mr. Weid-

man; Gymnopédie (Satie), by Mr. Weidman and Jose Limon; Ravel's La Valse (choreographic setting by Miss Humphrey), by Miss Humphrey, Mr. Weidman, and the concert group. One of the largest audiences of the season enjoyed the program, and it was repeated on Wednesday.

The threatening weather kept the audience small on Thursday evening, when the orchestra, with Alexander Smallens again conducting, gave Sibelius' Symphony No. 1 in E minor, Russian Easter Overture by Rimsky-Korsakoff, and Solitude by Boris Koutzen, a former member of the orchestra, who was present and cordially received by the audience. The last number was Sleeping Beauty by Tchaikowsky.

The program offered by Alexander Smallens on Friday evening consisted of works by Gluck, Beethoven, Respighi, Wagner and Copland.

E. F. S.

Ravinia Opera

(Continued from page 5)

first time this season, with Elisabeth Rethberg, Giovanni Martinelli, Giuseppe Danise, Julia Claussen, Florence Macbeth, Virgilio Lazzari, Louis D'Angelo, George Cehanovsky, Lodovico Oliviero. The cast as can readily be seen, was a formidable one and the lovely music was sung in the grand manner—a rare treat even in the midst of the wealth of loveliness that is Ravinia.

Mme. Rethberg, who since the beginning of the season has scored in many roles, sang the role of Amelia gloriously, in which she left unforgettable memories with Ravinia habitués.

The Richard of Martinelli, and the Rene of Danise are old acquaintances here and they, too, shared in the success of the night. Florence Macbeth was a delightful Page and indeed the role of Oscar may well be counted among the most happy in her long repertory.

The balance of the cast was more than satisfactory. The chorus performed its task superbly. The orchestra under Papi, played the score con amore.

LUCIA DI LAMMERMOOR, AUGUST 20

Lucia was repeated, but this time, Florence Macbeth who always sings the title role in which she is well remembered by Ravinia audiences, had for her vis-à-vis Frederick Jagel, whose first appearance in the role of Edgardo stamps him as one of the most reliable members of the company.

Director Eckstein has given him during his first season here, many opportunities and Jagel has made good on each occasion. His Edgardo was no exception, and the two unfortunate lovers were well seconded by Mario Basiola as Sir Henry.

PETER IBBETSON, AUGUST 21

At the end of the season Peter Ibbetson will have been given more repetitions than any other opera produced this year at Ravinia. This statement is far more conclusive than any article we might write regarding the worth of this opera, which has been regarded by the audience of the Theater in the Woods, as the hit of the season, for it has attracted capacity crowds and unqualified approbation. Further, it is of general opinion that Miss Bori and Mr. John-

son have done nothing finer in operatic accomplishment.

THE JEWESS, AUGUST 22

The next to the last week of grand opera at Ravinia came to a happy conclusion with a repetition of La Juive. The stellar cast heard previously performed anew, including as heretofore in the leads, such singers as Rethberg, Martinelli, Macbeth, Rother, Cehanovsky, and Cavadore. Louis Hasselmans conducted.

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FALL TERM OPENS SEPT. 28

Write for catalog to the Secretary, EAST LANSING, MICHIGAN

Winners Announced In Chicago's Radio Audition

Six Hundred Compete in First Audition Ever Held With Songs Exclusively in English—Two Soloists at Philharmonic Concert—Isadore Berger Plays in Seneca Roof Garden Series—Other Notes

CHICAGO.—An outstanding musical event of the year, the first radio audition ever held with songs presented exclusively in English, has just been concluded in Chicago, with the announcement by Mrs. Edmund J. Tyler, chairman, of the five winning voices.

The fact that the hundreds of radio votes cast for the final winners tallied in each instance with the votes of the judges shows the increasing musical discrimination of radio audiences as a whole.

Almost six hundred voices were heard in four days of preliminaries, a semi-final and final audition to choose the winners. The audition was sponsored by J. L. Kraft, Chicago, as the first of an annual series to develop musical talent capable of presenting songs in English superlatively well, and in the manner best suited to radio.

Among several unusual features of the contest is the fact that John Greene, a colored singer, won first prize in the baritone class, though he had never been before a microphone before. Mr. Greene is originally from Columbus, Ga., but all his music training has been in Chicago. He has been the recipient of the Rosenwald Scholarship for two years.

Lucile Long, a native of Akron, O., was first winner in the contralto class. She received her first vocal training in Chicago in 1923.

Eileen Hutton, originally from St. Louis, won first place among the sopranos. She has been studying in New York and Los Angeles for the past few years.

Edwin Delbridge won in the tenor class. He made his debut in Monza, near Milano, a few years ago, singing Don Pasquale. Mr. Delbridge was born in Hancock, Mich.

Walter Stevenson, a native of the Isle of Man, is the winning bass. He came to Canada twenty-three years ago.

PHILHARMONIC CONCERT

Two soloists appeared in the Chicago Philharmonic Orchestra concert at Loyola University Stadium on August 16. John Pane-Gasser, Italian-American tenor, sang arias from Aida and Andrea Chenier; and Isadore Berger, concertmaster of the orchestra, played the violin obbligato in the prelude to Saint-Saens' The Deluge.

The orchestra, under the direction of Adolphe Dumont, played two Strauss waltzes, Lalo's Norwegian Rhapsody, Weber's Oberon overture and Smetana's The Moldau.

The Chicago Philharmonic Orchestra will soon close its series, which has proven most successful—so much so that we believe another series will be arranged to satisfy not only the unseen audience but also many who have weekly paid fifty cents to hear the orchestra, which is directed by one of the favorite musicians of this city.

RADIE BRITAIN IN PRAGUE

From Prague, Radie Britain, the distinguished American composer writes: "The festivals in Munich and Bayreuth were simply wonderful. Leone Kruse is having lunch with us today."

BERGER IN SENECA SERIES

Isadore Berger, concertmaster of the Chicago Philharmonic Orchestra, was heard in the Seneca Roof Garden series through station WGN on August 21.

That series of Roof Garden recitals, which is so well managed by Robert L. Hollinshead, who is also manager of the Chicago Philharmonic Orchestra, will bring to the fore on succeeding Fridays, such well known singers as Alice Mock, soprano; Hortense Drummond, contralto; Ralph Jacobi, tenor, and Mario Fiorelo, baritone. These musicals, as already stated, are taking place on

the roof of the Seneca Hotel during pleasant weather and later on will be heard in the main lounge of the hotel. Only the first half-hour of each recital is broadcast and the hour is nine o'clock.

JOHN SAMPLE SCORES IN OPERA

Word was received here from Cincinnati to the effect that John Sample, the well known tenor and voice instructor, recently sang three performances of Trovatore and two of Samson and Delilah with the Cincinnati Zoo Opera Company, scoring in both operas with public and press alike. Mr. Sample is annually a guest with the Cincinnati Zoo, where his performance as Eleazar in La Juive is well remembered.

WITHERSPOON COMING BACK HERE

From Salzburg, Herbert Witherspoon, vice-president and artistic director of the Chicago Civic Opera, sent this office a postcard on which he wrote "I am here in Salzburg now; then Munich on Sunday and Berlin, Wednesday. I have worked every minute with good results. Home on the Bremen, August 31, arriving September 6."

HANNA BUTLER IN FRANCE

From Vichy, Hanna Butler sends this office a post-card writing "Mrs. Kirk and I motored here for a few days. We shall return by way of Cannes and La Boule and Paris August 18 when work begins."

JEANNETTE COX.

Piano and Voice Program at Ithaca College

Oscar Ziegler, director of piano, and Bert Rogers Lyon, director of voice, at Ithaca College, presented Mary Hallenbeck, pianist, and Lilian Gerow McCook, soprano, in a joint recital, August 23, in the Little Theater, Ithaca, N. Y. The recital was notable in the summer series of Ithaca. Both performers gave much pleasure to their hearers. The program included three Chopin Etudes and pieces by Liszt and Schumann, played by Miss Hallenbeck; and, sung by Mrs. Cook, numbers by Handel, Torelli, d'As-torga, Respighi, Cimarosa, Wolf and others.

Miss Hallenbeck, whose home is in Schenectady, N. Y., graduated with the class of 1931 from Ithaca College, receiving a Bachelor of Science degree with a major in music. She matriculated in the public school music department, taking her applied music and education subjects under the supervision of Albert Edmund Brown, and piano coaching with Mr. Ziegler.

Mrs. McCook is a student in the Conservatory of Music, of which Adrian Newsens is director. Her home is Natchitoches, La. She is a teacher of voice in the State Teachers College at Natchitoches, and has spent the past three summers as a member of Mr. Lyon's advanced summer class. She received her Bachelor of Arts degree from Cornell University, and upon the completion of her work at Ithaca College next summer will receive a Bachelor of Music degree.

Zimbalist Plays at Bar Harbor

Zimbalist gave a recital at the home of Mrs. William Proctor in Bar Harbor, Me., on August 19th, assisted by Theodore Saidenburg, accompanist.

Jessie Fenner Hill Entertains

Jessie Fenner Hill, vocal pedagogue of New York, held a reception and musicale at the Great Northern Hotel, New York City, on August 17, in honor of Angeline Kelley of Delaware, Ohio, who has been spending the summer in New York studying and coaching with Mrs. Hill.

Miss Kelley, whose vibrant voice is a

Idle Thoughts of a Busy Manager

These thoughts are not so idle—brains (guess it's brains) working fast on my plan to establish an American Opera Comique in New York and the entire United States. Hundreds of letters, wires and editorials have arrived. All of which is most encouraging. I have but one desire in doing this, and that is to help the musical profession by using a great many singers. We seem to have over-production now of everything. It is a strange fact, but when there is over-production, too many people don't seem to want any part of it. With an over-supply of cotton this year even the boll weevil won't eat it. Here-fore when the crop was scarce this little animal wanted his share. Now, cotton is too common for him. But, to resume and continue on as Josiah Allen's wife used to say, here is a part of the editorial from the St. Paul Dispatch, written by James Gray, its New York correspondent: "Most important of all the former neighbors who have found places for themselves in the theater is Charles Wagner, who lived here only a short time enroute to fame as impresario who furthered the careers of John McCormack and Galli-Curci. Mr. Wagner now has a plan for serving the interests of the operatic stage. He will inaugurate a season of opera at popular prices. The first offering will be Von Suppe's Boccaccio. The repertory will be made up of the lighter things of the singing stage, such as Offenbach's La Belle Helene and Flotow's Martha. And when Miss Mary Garden ends the short retirement from the stage which followed her resignation last spring from the Chicago Civic Opera Company, it is for Mr. Wagner that she will appear. But that will not be until next season when she will return younger and slenderer than ever before and again bronzed by the Riviera sun."

In the meantime, Mary Garden will open her season of twenty-five concerts at Syracuse on October 12, and will appear twice in Chicago in concert, her first appearance there being November 9 at Orchestra Hall, for a charity that has already sold \$11,000 worth of tickets.

The next mail brought this fine editorial from the Nashville Tennessean of August 3:

America is promised an opera comique, an institution which might well become permanent and which will offer an opportunity to those singers whose voices are not of the quality required for grand opera but nevertheless are of outstanding excellence.

The company is to be organized by Charles L. Wagner, manager for Mary Garden, and is expected to open in New York in November.

The works are to be given entirely in English with great attention paid to diction, and efforts will be made to obtain young singers with fresh voices.

Among the operettas Mr. Wagner expects to offer the first season are Offenbach's La Belle Helene, with Doris Kenyon in the title role, and Benedict's The Lily of Killarney with Madge Kennedy in a leading role; Auher's Fra Diavolo, Offenbach's La Vie Parisienne and Von Suppe's Boccaccio.

There is indication that the new company will avoid the time-worn pieces offering which have made up most of the repertory heard on the road, even when such organizations as the Metropolitan and the Chicago Civic Opera companies have toured the provinces, and it is hoped Mr. Wagner will take his company on the road a part of each season.

If the first season proves successful, as we hope it will, Miss Garden will bring a group of singers to it in the fall of 1932.

We plan to open at a New York Theater about November 15 with Boccaccio in English and with a tenor in the leading role. I think this is the first time it will have been done as originally written. Somehow, I doubt if New York would get very excited by seeing it done in English by a woman in tights—you see we have progressed considerably through the intimate study of female anatomy made by Ziegfeld and the Shuberts. A tenor will both silence and help our sense of humor for Boccaccio is a comedy. Apropos of this project my good friend, Eleanor de Cisneros, writes: "I think the idea of Boccaccio as you describe it very interesting. During my recent stay in Florence I was often in the wonderful villa in the hills where Boccaccio lived with his joyous companions and where he wrote Decamerone—after fleeing Florence and the plague. By the way, do you know that this villa is now the property of the American who financed Amundsen and Nobile on their trip to the pole? The Americans are a great people."

After Boccaccio the villa probably needed the polar frigidaire to make it habitable. The laws of compensation work slowly, but they do work! I presume I will need a theater with a cooling plant when I produce it. I will need about fifty singers but not musical comedy people. Four requirements,—voice, brains, personality and they must be workers.

Returning to St. Paul. I note that Mrs. L. N. Scott has appointed my old friend, Mr. Edmund A. Stein, as general manager of the Metropolitan Opera Houses of St. Paul and Minneapolis. Stein began his work with me twenty years ago when I managed the St. Paul Symphony, and I extend my congratulations to Mrs. Scott.

Here is a funny one. A voice on the telephone asks: "Is there an age limit for your company?" Now, what can a manager say—audibly? Some years ago when I announced Will Rogers, many of the intimate enemies laughed, but only for a few weeks. It wasn't such a bad launch. He has kept everybody laughing since. Now, I am launching Evangeline Adams, the world's foremost astrologer—interpreter of the Heavens,—but she is only good for managers with a vision.

As stated above, Mary Garden opens her season October 12 in Syracuse; Clairbert, October 17, in Lynchburg, Va.; Doris Kenyon, October 23, in Los Angeles; San-Malo, November 2, in Oklahoma City; Florence Stage, with the Manhattan Symphony in New York, November 1; Kreutzberg and his Dancing Group, in New York, January 3; Gieseking, in Ottawa, Ontario, January 18.

I note in the papers that Mayor Walker attended the performance in Berlin of La Belle Helene and then went to Carlsbad for the cure. This reminds me of a manager who has been going to Vichy every year for the cure, but I am sure there are some things that both waters cannot cure. What's that? Perhaps you're right.

CHARLES L. WAGNER.

deep contralto, sang, among other things, an exquisite composition, Madelaine, still in manuscript, by the young English composer, Augustine Norris. Miss Kelley is professor of singing at Ohio Wesleyan University and plans to make her New York debut next season.

Among Mrs. Hill's guests were Miss

Kelley; Ula Sharon, Broadway musical comedy star; John Bergfeld, of Kansas City; Dr. Paul Winslow; Winkie Dean, of London; Merle Johnson, scenario writer for Columbia Pictures; John Hastings, pianist of Delaware, Ohio; Eole Gambarelli, David Sanft, Emilie Sarter and Augustine Norris.

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The Value of Music in Education

(Continued from page 7)

sary recreating of its works, music stands preeminent. A home where the evenings are spent in playing, four-handed if necessary, a Mozart Symphony, a Strauss Waltz, or even in singing folk-songs, is, in embryo, helping its children toward a livable philosophy of life. For modern problems—and I say this fully cognizant of the present materialistic need—are essentially cultural in nature. The unhappiness, maladjustment, disillusionment, and dissatisfaction with life, which we have all experienced at times, and which we meet with rather tragic frequency today, result, in the last analysis, less from actual want of the material things of life: food, clothing, and shelter, than from inadequate and immature mental adjustments to life itself. When our daily routine work is done, we find ourselves in a complex world, the ultimate purpose of which remains an enigma. "Of what practical value is it to us?" we ask, as if everything could be interpreted in utilitarian values to mankind.

We have put forth our best mental efforts to transfer labor from man to machine; we strive, by a distribution among greater numbers, to decrease the daily working hours. Thereby we automatically increase leisure time; and it is precisely this leisure time for which the adult is not prepared. The child knows how to play, the grown-up does not. And when he does play, man too often uses the toys of childhood: movies, amusement parks, and miniature golf. The logical playground for the adult is the field of the fine arts. Here can be found material fit for adult intelligence and mature emotional expressiveness. The appreciation of the beautiful does for the heart and the mind what healthful exercise does for the body, and, in the life of today, one is just as necessary as the other. The value of the latter has long been recognized, the value of the former is still underestimated, but the evaluation increases, and with it, the realization of the importance of the fine arts in cultural development.

Differences between the good and the bad,

the refined and the vulgar, the subtle and the obvious, the transient and the more permanent—in short in all those things that basically differentiate civilized man from his primitive ancestors, are primarily differences in culture. The modern attempt to inculcate this by a continuous onslaught of external stimuli can give but a meagre, superficial polish. Culture can neither be bought, nor be taken in sugar-coated pills. It is a process of slow growth and coordinative development, needing constant, careful nurture. The urge must come from within, and must be accompanied by some form of active participation; mere passive listening is woefully insufficient. The time to begin is in early childhood, and if the development continues through the school period, it will ultimately result in a saner view of life; the realization that there are values that transcend in permanency and significance, the petty squabbles, shifting viewpoints, and misleading intellectual distortions of daily life. In music we have one of the very best means of laying such a cultural foundation. As a financial investment for the children, it will later pay handsome dividends in happiness and contentment.

Music in education has also an emotional value. The beauty of art is that it is superfluous. It gives us pleasure. It need do no more to justify its existence. And this pleasure, contrary to popular belief, increases with the study of music. We learn to know more compositions; our knowledge of form facilitates the appreciation; details of rhythmic, melodic, and harmonic balance fascinate the ear; subtle tonal by-ways are discovered, and what remains for the untrained an undifferentiated grey tonal expanse, becomes for the trained an auditory vista of many hues, rich and charming in its effects.

Music study can contribute materially to this pleasure. It often does not do so now because adequate training is still missing. The lay adult too often finds mental recreation—or shall we say spiritual recreation—in drama that offends mature intelligence,

in music that is at a primitive level, and in literature that shocks decency of both style and content. The man who is untouched by the color-glory of a picture, unmoved by the tonal-splendor of a symphony, indifferent to the word-beauty of a poem, may be thoroughly practical and live in material luxury, yet he is poor, indeed.

Music training has both individualistic and social values. In the last analysis all artistic creation and recreation are the work of the individual. The fact that in any form of music study the student actually makes music (which is creativeness of a sort) lends the study a personal, individualistic element that is an excellent antidote for the harmful effects of modern mass-production in education. Moreover, its individualistic value is not lost when the social value of music is stressed, as it is in any of the many ensemble forms of music practice. Here the work of the individual operates in group form. It is group instruction, not only with each member active, but also with this activity directed toward the output of the group as a unit. And that with a pleasurable emotional background. It is the ideal pedagogic procedure, entirely natural in music and impossible in many academic subjects.

Music in education has an intellectual value. Emotional reaction is frequently mistaken for a vague, silly sentimentalism, a sort of lazy basking in the warm sun of tonal stimulation. But that is only one phase, restricted in its pure form to the untrained, and exemplifying only the lowest plane of artistic reaction. Whether we admit that artistic attainment—and this refers to the listener as well as to the executant—is an infinite capacity for taking pains, or call it, with Humecker, the arduous victory of great minds over great imaginations, the fact remains that without careful, intelligent direction of music study, and diligent application thereof, little of lasting value can result. Taste in music cannot be plebeian. It is an acquisition resulting from discrimination and selection. Without these we revert to a primitive level, so strikingly illustrated by the recent manifestation of "jazz," which takes us with its howling intonation, noisy tone-qualities and rhythmic pedal-points directly to the music—if, indeed, it can be called music—of primitive tribes. The making of art requires an artisan, craftsmanship; its adequate appreciation requires intelligent training.

Moreover, such learning in music is based upon psychological processes identical with those functioning in the learning of academic subjects. Sensation, perception, memory, reproduction are all present. It is a pity that pedagogy has not sooner taken advantage of this common ground. With such overlapping as that between music history and general history acoustics and physics, theory and mathematics, music terms and language, music and literature, both economy and efficiency would seem to demand that this correlation be utilized in the educative process. As a matter of fact, present developments do recognize it.

These developments show four main tendencies: one is an increasing interest in music as a part of the liberal arts curricula of colleges and universities; a second is the cultivation of music instruction in the public and private schools for general education; a third is the scientific investigation of the art, its nature, its pedagogy, and its practice; and the fourth is a marked development of mechanical means of reproduction. Each tendency has its own ramifications, its specific causes and effects. But, in addition, one notices a central tendency common to all. This is a branching out from a previous restricted field of high specialization by selected individuals, to a more generalized application by less selected groups, a sort of spread from professionalism to amateurism, or, at any rate, a recognition of the value of the trained non-professional.

For a long time academic institutions had outlawed individual instruction in music. Certain courses were admitted, but these were group courses, such as theory and history, and were planned from an angle differing materially from that used in conservatories of music. In one case, at least, the trustees of a college held that individual lessons in music, such as piano or voice lessons, on account of stressing the emotional side of the art, were detrimental to the education of the pupil. Fortunately, such times as these have passed. Since the turn of the century the increase in the number of colleges seriously undertaking the teaching of all branches of music leaves no doubt as to the value of this art in the general educative plan. Unfortunately, adherence to the generally accepted system of academic credit by academic institutions makes adequate evaluation of music courses impossible. So long as the amount of credit is determined by the number of class-periods, instead of entirely on achievement, and so long as appointments are made on the basis of the semester hours of the transcript instead of on the musical ability of the applicant, the attempt of colleges of general education to give courses in music is certain to result in a maladjustment of artistic values.

Moreover, actual music instruction must remain primarily individual, and individual

A LOVING TRIBUTE



MEMORIAL TO XAVER SCHARWENKA,

famous pianist, composer and teacher, which was erected in Berlin and given as a loving tribute by his many friends and pupils all over the world. The statue was designed by Ernest Kopp, German sculptor, and typifies grief, representing the figure of Volker, the medieval musician of the Niebelungenlied, with his head bowed in sorrow and his hands resting on his lyre.

The dedication was a very impressive ceremony, and many notable personages were present, among them representatives of the senate, the press and radio. The Princess of Weid came from Roumania especially for this occasion.

Scharwenka was at one time court pianist to Franz Joseph of Austria and was decorated by Kaiser Wilhelm and other crowned heads of Europe. He was a prominent factor in the musical life of America, where he resided for more than twelve years and established the Scharwenka Conservatory.

The list of contributors to the memorial is a very long one. Some of those well known in the musical world, who deserve special mention for their efforts and contributions, are—Albert Morris Bagby, Edyth May Clover, Mary Kelly, Mr. and Mrs. Edgar Stillman Kelly, F. W. Riesberg, John Warren Erb, the Princess of Weid.

instruction is necessarily opposed to the central aim of public instruction, the unit of which must remain the large group, not the single pupil, and the instruction-level of which is maintained at the modal level, not at any exceptional pupil-levels. We find, therefore, that public schools are turning to group or class teaching, not only, as formerly, in chorus work, but also in instrumental work, such as piano teaching. The aim of this step is obvious: to adapt an individual lesson-form to the class-unit, placing at least some form of tonal-contact in the hands of more pupils than would otherwise be reached. The approach and aim are fundamentally different from those of a conservatory of music. From a pianistically artistic standpoint, group-teaching does not meet conservatory levels; as a pedagogic procedure its defects far outweighs its few transient advantages.

The cost of equipment, the engagement of specialists in teaching, the time needed to solve individual problems in any specialized field, all run counter to the policy of public instruction, and to general instruction as well. The result is exemplified in the attempt of combined high school orchestras to play, at a public concert, of all things, the B minor Symphony of Tchaikowsky! So far as music is to be taught as music in non-music schools, so far must it be in the hands of teachers who are themselves musical, with keen ears, adequate instrumental and vocal training, and good musical judgment. Academic training is advisable, but, with the exception of a few courses, not necessary. It is because the work is so often done by teachers of excellent academic training and poor musical training and ability, that the results are musically so bad.

This teaching must not be confused with teaching music merely as an auditory lesson-form. Here sound (piano, victrola, or radio) is used as a stimulus and linked in various ways with pupil attitude; but it is education through sound, rather than music education. One is a matter of sound stimulation, the other one of musical culture. The former is certainly not without definite value in a plan of general education. There is danger, how-

(Continued on page 26)

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100th Nether-Rhenish Festival

Reviews Successes of a Century

(Continued from page 5)

cial applause. The Schiering String Quartet and the Zilcher trio also participated in the chamber music programs. An especially delightful part of the festival was the "Nachtmusic" in the park. Serenades for wind instruments, canzonettas, arias, and choral pieces were performed on balconies and terraces for the public in the park.

BERLIN HOCHSCHULE'S MASTER PUPILS PERFORM

Though concert halls and opera houses have been closed for weeks, some serious music of a certain importance claims the attention of the critic even in Berlin's musically dullest midsummer weeks. The public performances of the State High School for Music occupied the greater part of the months of June and July almost night after night. Quite a number of the most remarkable of these performances have already been reviewed. Our cross-section may be brought to a close this time with a brief mention of the four recitals given by the advanced pupils of Artur Schnabel and Leonid Kreutzer.

Both masters have shown most convincingly the excellent and admirable results of their teaching. It is quite certain, that since about 1920 technical methods of piano playing have advanced considerably, so that at present it is easier for talented pupils to acquire brilliant pianistic virtuosity than ever before. At the same time, however, the standard has been raised correspondingly, with the result that at present the advanced pupils of these two masters play with a brilliancy, technical finish and ease which a generation ago would have seemed entirely beyond the possibilities of mere "pupils."

At least four of the Schnabel pupils will probably become known in the pianistic world before long. Kurt Appelbaum's rendering of Bach's exacting Goldberg variations was in every way remarkable and manifested pianistic as well as musicianly capacities of a high order. Victor Babin, from Riga, is a most brilliant player in a monumental style somewhat akin to Egon Petri. His rendering of Brahms' Handel variations was very impressive and powerful in every respect.

Aube Tzerko, a young Russian-American player represents a very different type. Refinement and poetical fancy distinguish his playing, and his interpretation of Chopin's mazurkas and Polonaise-Fantaisie, op. 61, was truly delightful; it was frankly relished by a very critical audience. Luise Thielemann possesses lightness, grace and transparent lucidity in an unusual degree, enabling her to play "unfashionable" pieces like Weber's C major sonata and Mendelssohn's almost obsolete sonata, op. 106, with a surprisingly charming effect. By the way, Artur Schnabel has now resigned his chair at the Hochschule in order to devote himself to concertizing and private work. It has not yet been decided how the Hochschule will make up this heavy loss—if a fully competent successor to Schnabel can be found at all.

Of Leonid Kreutzer's pupils at the Hochschule Peter Stadlen from Vienna deserves to be singled out. This young man, a nephew of Dr. Ernst Kunwald, the conductor, is, to make use of a convenient though much-abused metaphor, a "rising star" of perhaps first magnitude. His playing of Beethoven's Diabelli variations was not only of surprising technical mastery, but also emotionally stirring, manifesting rare intellectual and constructive powers. In a second program consisting of modern works exclusively, he played with excellent effect, audacious modernistic works like Stravinsky's Piano-Rag-Music and young Lopatnikoff's five piano pieces entitled Contrasts.

Another young player of high attainments is Alexander Buch, of Baltic-Russian descent. He played Bartok's second sonata, a splendidly constructed but very disagreeably sounding and very difficult work, completely satisfying its exorbitant demands. Honegger's Toccata and Variations, heard for the first time in Berlin at this occasion, offered a more grateful task than Bartok's austere and bitter, though sincere and elevated music. Honegger in this well-written, effective and interesting work, gives in a way a synthesis of Busoni's, Scriabine's and Ravel's pianistic methods, combining solid, scholarly writing with fantastic features, strict form with modern license, and logical construction with sensuous sound-phenomena.

Another Kreutzer pupil of exceptional talent is Alexander Heronimus, a sixteen-year-old Russian boy, who was sent to the Berlin Hochschule with a scholarship of the Soviet Government. In Beethoven's Eroica Variations, op. 35, he gave a fine proof of his natural gifts, and of his already highly accomplished art.

SUMMER TEACHING IN POTSDAM'S PALACES

The German Music Courses for Foreign Students, planned for this summer, have been serious sufferers from the general financial depression in all countries, and from the German difficulties in particular, forbidding sufficiently effective advertisement in foreign countries. Moreover, the preparation was insufficient, too much time was lost by the barren experiment of combining with the Berlin School numerous courses in other cities, like Munich, Cologne, Stuttgart, Frankfurt and Potsdam. It would also have been useful if the authorities in arranging these courses, patronized by the State, would have paid a little more attention to the advice of artists and journalists in close touch with the various foreign countries.

The consequence of all these unfavorable circumstances has been that in fact only the Potsdam courses were sufficiently successful. Wilhelm Kempff and Edwin Fischer had attracted quite a number of foreign students to their piano courses in the Marmor Palais (Marble Palace). This fine little castle, the former residence of the German crown prince, situated in the midst of a magnificent park, on the border of a most beautiful lake, presenting an enchanting panorama, can hardly be beaten as a locality for a summer school. Several times the Berlin press and a number of distinguished guests had been invited to attend the interesting teaching of Prof. Wilhelm Kempff, (a native of Potsdam, and as the "genius loci" the pride of his compatriots) and of Edwin Fischer and also to listen to the playing of a number of students.

Leonid Kreutzer had his Potsdam headquarters again in the Barberini Palace, opposite to the Stadt Schloss, well-known to

American visitors, the palace in which King Frederick the Great listened to Bach's playing in 1748. The concert hall in the Barberini Palace cannot be compared to the Marmor Palais, as regards beauty of surroundings, but it has the great advantage of easy and convenient access. This was a great advantage to the class of nearly forty students, representing no less than twelve nationalities. The Kreutzer course meant serious and hard professional work, the students being kept in class every week-day for about four hours, during the entire month of July. No private lessons were given; whoever had enough confidence in himself could play for the class whatever he chose, and the master's criticism and practical correction at the second piano, the general discussions of the problems of mechanism, style and interpretation were held by Prof. Kurt Sachs, in the Museum of Old Instruments, on the history of the piano during the last four centuries, and by Dr. Hugo Leichtentritt on the formal problems of the Beethoven sonatas. Several times the press and other guests had been invited, and on these occasions some excellent playing was heard. Especially young Robert Spitz, of Vienna, distinguished himself by extraordinary feats of piano playing, presenting Beethoven's sonata, op. 106, Reger's variations on a theme by Bach, also Reger's variations on a Beethoven theme for two pianos, played in conjunction with the highly gifted and proficient Selma Cramer. Robert Spitz will certainly make his mark as a pianist.

The only other event worth noting from Berlin has been the celebration of Robert Schumann's death-day, seventy-five years ago, on August 3, 1856, by the German Broadcasting Company. Wilhelm Kempff played the Schumann piano concerto in a truly romantic spirit, fully adequate to the masterly piece in emotional expression, color and style. He was finely accompanied by Dr. Ernst Kunwald, who gave a striking and very impressive rendering of Schumann's B flat Symphony, the Radio-orchestra showing its estimable qualities by strict adherence to the conductor's intentions, by precision and beauty of sound.

On the same memorial day, the city of Bonn honored Robert Schumann's memory by a celebration at his grave in the Old Cemetery of Bonn. The Bonn Male chorus Concordia, whose members seventy-five years ago sang at the master's burial, participated, performing Schumann compositions in conjunction with a part of the Bonn municipal orchestra. Prof. Dr. Felix Oberbeck delivered the memorial oration and the mayor of the city of Bonn deposited a wreath on the grave.

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pianist, who gave a brilliant performance of Beethoven's G major concerto under the conductorship of Albert Stoessel at Chautauqua, N. Y., August 13, before an audience of 5,000. Miss Kerr is shown here with Mr. Stoessel after the rehearsal.

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Destinies of Which He Will Continue to Guide

What Ward-Stephens has done for Harrisburg, and thereby also, of course, for the state of Pennsylvania, is now a matter of record. Harrisburg always has been known, and spoken of, as the capital of Pennsylvania, but never as a musical center. It was not a musical center until Ward-Stephens went there and created the Mozart Festival, which is now recognized as one of the great festivals of America, and has put Harrisburg, musically speaking, on the map. For this Ward-Stephens deserves full credit. It has been his ambition to make Harrisburg the Mecca of Mozart lovers, just as Dr. Wolle has made Bethlehem the Mecca of Bach lovers. To do this Ward-Stephens gives each year the Mozart "Great C Minor Mass," as Dr. Wolle gives the Bach B Minor Mass.

It has been no small matter for either of these outstanding musicians to accomplish his purpose. Only by continued effort has it been possible to achieve such results as those obtained by Dr. Wolle and Ward-Stephens—continued effort, artistic enthusiasm and devotion to the cause. Harrisburg is just beginning to realize how much the Mozart Festival means to the cultural interests of the city. The splendid work of Ward-Stephens is being appreciated today as never before, and there is reason for national congratulation upon the fact that he is an American-born musician.

And how has this American-born musician prepared himself for the magnificent accomplishments which have resulted from his efforts in Harrisburg? It may be said honestly of him that, viewed from the standpoint of his musical equipment, his light has been somewhat "hidden under a bushel." He is a musician born as well as made. The things that many musicians work a life-time to acquire, Ward-Stephens possessed and demonstrated at the age of five when he began his public career as a pianist, a real boy prodigy.

For two years he performed in public entirely by ear, without knowing one note from another by name or on the printed page. He did all of the "stunts" that other child wonders have done, but it was not until he was seven years old that he was given piano instruction. It is not necessary to trace his steps through the years of study in piano, organ and composition. Few musicians have studied with as many noted teachers as did Ward-Stephens. If one were to ask him why he had so many instructors he would say: "Because the one thing I wanted was ideas; musically I seemed to feel everything correctly." And that is just where the difference comes in between a musician born and a musician made.

Ward-Stephens comes of an intellectual family and has enjoyed the refinements of a beautiful home life. His father, J. Harris Stephens, was an Englishman and a great scholar. As a very young man he taught at Oxford University, England, and came to America to translate important works for the Bible Society and afterwards for the Methodist Book Concern. His mother, who was Rebecca Isabel Robinson Sodene before she married J. Harris Stephens, is a descendant of a long line of both titled and scholarly people. She was known for her great psychic powers and her interest in the arts, especially music, although she was not a

musician. His sister had written some beautiful poetry and was a student of psychology and the Bible.

Ward-Stephens was given a college education, and the day after he left school he sailed for Europe where he lived for twelve years. He first went to Vienna, then Paris, Berlin, Rome, and back to Paris. He claims to be the only living American who had the experience of studying with Brahms for a year. His other teachers were Leschetizky, Navratil, Rosenthal, Friedheim, Moszkowski, Scharwenka, Dreyschok, Breiter, Massenet, Saint-Saëns, Guilmant and Widor. In America he studied with Sherwood and William Mason.

His father wanted him to be a physician, and to oblige his parent he studied medicine for one year in Vienna, at the same time keeping up his musical studies. The piano was his favorite instrument and he made a European reputation for himself under the pseudonym of Varri Stefanski, this Russianizing of his name having been suggested to him by Sibyl Sanderson of the Opera Comique in Paris. Colonne, the noted founder of the Colonne Orchestra in Paris, recognizing the young man's talent, brought him out in Paris with a performance of the Liszt E Flat Concerto. In later years the famous conductor helped the younger man with his orchestral conducting.

Ward-Stephens never liked Leschetizky and left him after a bitter fight which became a matter of history. In his class under Leschetizky were Mark Hambourg, Gabrilowitsch, Kate Goodson, Arthur Schnabel, and Little Jahn, as she was called at that time.

It was in the studio of Marie Rose, Paris, that Ward-Stephens first met Massenet, who took such a liking to the young pianist that he helped him with composition and subsequently coaxed him into the idea of devoting himself to conducting. Later on he was invited by Saint-Saëns to visit him at Lyons. The two became great friends and he not only received instruction from this great artist, but also was invited to become a member of the Sunday Night Music Club which met once a month in Paris at the homes of the members, among them Saint-Saëns, Massenet, Chaminade, and a host of the representative musicians of France. This meeting of Chaminade was instrumental in bringing about a concert tour of Europe in which Chaminade and the then Stefanski played two pianos.

At the suggestion of Saint-Saëns, Ward-Stephens was made the conductor of the Mozart Society in Paris, and conducted it until his return to America. His life in Berlin was made especially interesting because of his piano study with Felix Dreyschok, an artist whom he greatly admired, and a nephew of the great Alexander Dreyschok.

In Paris he formed a small orchestra of congenial musicians, known as the Orchestre des Artistes, and for many seasons gave delightful programs. His organ study under Guilmant and Widor was interesting, but although, like Saint-Saëns, he played organ and piano equally well, he has always felt that for a good pianist with musical imagination the organ holds no technical difficulties. He gave a few organ concerts in the Trocadero in Paris, but upon his return to Amer-

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THE CHILDREN OF MR. AND MRS. JOSEF HOFMANN,
at indoor and outdoor pastimes; pictures taken at the Hofmann summer home, "The Rock,"
Camden, Me. (Left) Edward Alexander, ten months old. (Right) Edward Alexander
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ica, in order to get an immediate income, he accepted an organ position, and has used the organ entirely as a church instrument ever since.

As a pianist he toured America with Jean Gerardy, Giuseppe Campanari, Suzanne Adams and Nellie Melba, and has played with such artists as Schumann-Heink, Sembrich, Matzenauer, Holman and many others. He soon decided, however, that there was no place in America for an American concert pianist unless he devoted a lot of his time to teaching. He therefore gave up the piano as a solo instrument and devoted himself to conducting. This was made easy for him by Campanini, then conductor of opera at the old Manhattan Opera House in New York City. Campanini offered him a minor position as third conductor, which he accepted and retained for three years. In the meantime he had made a study of voice, some of the instruction being received from the old Mme. Marchesi in Paris. He did this in order to be of greater assistance to opera singers who wanted coaching in their roles.

He conducted the Ward-Stephens Club and the West End Music Club in New York City, as well as the Haydn Society of Brooklyn.

Lilli Lehmann, whom he met in Salzburg in 1911, later on invited him to come to the Austrian city. He did so and was associated with her during the summer months for three years. It was she who suggested to Ward-Stephens that he organize a Mozart Festival in America at which should be performed annually the Great Mozart Mass in C minor, which is regularly given at no other place in the world, although a part of it is given every summer at the Salzburg Cathedral.

This idea was carried out. The Mozart Festival was organized in Harrisburg four years ago, with Mme. Lehmann its honorary president and Ward-Stephens its musical director. The festival was an immediate success, and the highest possible standards have been maintained. This year the officers of the organization unanimously voted Ward-Stephens another two-year contract.

With such training as he has had, such a large knowledge of musical literature, such fine associations with the representative musicians of Europe and America, and with his natural talent and great experience as a conductor, Ward-Stephens could not help but be a valuable asset to any musical organization.

In speaking of Ward-Stephens, Harry Rowe Shelley, celebrated composer and organist, said: "Have you ever heard him play Bach? I consider him one of the best performers of Bach I have ever heard." Joseph Priaulx, better known as "Uncle Joe," noted musical authority, stated: "He was undoubtedly America's finest and most talented native-born pianist, and would have been so recognized throughout the country had he not forsaken the instrument."

Ward-Stephens is also widely known as a composer. He has written in all forms, but his most popular works are his many beautiful songs. In this respect, however, he says: "I hope it will not be long now before my works in larger forms will be performed in this country."

His association with both Marchesi and Lilli Lehmann has given him a knowledge

of vocal technic that has enabled him to help many of our concert singers, and it has occurred to the writer of this article that the radio public would greatly benefit if more musicians of Ward-Stephens' calibre were identified with broadcasting companies.

Practically all of America's outstanding conductors have been performers on musical instruments such as the piano, organ, violin, cello, horn, double-bass, viola, oboe (one might mention almost every instrument in the orchestra) and it is because of their knowledge of and experience with these various instruments that they make the best directors. This fact has played no small part in the success of Ward-Stephens as a conductor of both orchestra and chorus. Henry Hadley, who was a fellow student with Ward-Stephens in Vienna, says of him: "He possesses an uncanny rhythmic ability." S.

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Ecole De Harpe offers suitable training both for those intending to become professionals and teachers, and for amateurs. The four year course of study is guided by the most progressive influences, and the harp repertory is principally made up of transcriptions from the classic and modern schools. Fourth year students are required to present

a public graduating recital of representative harp music. The school also stresses ensemble playing, and a course in theory, history and appreciation of music is given. Another specialty of this institution is a thorough study of conversational French.

Provision is made for the study of any special subject other than those taught in the school. Supplementary music courses are available at the Cleveland Institute of Music. Pupils of Ecole De Harpe have the opportunity during the term of attending programs by the Cleveland Symphony Orchestra, the chamber music series and the yearly Cleveland performances of the Metropolitan Opera Company. The Cleveland Museum of Art

offers many interesting recitals and lectures.

An atmosphere of congenial home life prevails in Miss Sorelle's school, and her pupils enjoy many social advantages. Ecole De Harpe opens September 29, and closes June 5.

Sousa's New Marches

Sousa, so it is reported, has composed five new marches for his annual tour, which begins September 2nd at Atlantic City. The titles are: The Aviators, The Northern Pines, The Legionnaires, Kansas Wildcats and Century of Progress. Each of these was written with a special purpose and by request.

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The editors will be glad to receive and look over manuscripts for publication.
These will not be returned, however, accompanied by stamped and
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NEW YORK AUGUST 29, 1931 No. 2681

Advertise or fossilize.

Some musicians advertise; others need pupils and
concert and opera engagements.

A letter from Berlin was addressed to "Largest
Musical Review of the World, New York." Of
course the post office sent it to the MUSICAL COURIER.

Latin America has not contributed much to the
world's important music, probably because our
sun-burned cousins down there are too busy with their
comic opera revolutions.

The following gem of profound wisdom was
noted in a recent issue of a Chicago paper: "There
is more in the verses of Shakespeare than in all
the music which is produced today." Why, of
course there is; Shakespeare was one of the world's
outstanding geniuses.

Practically every opera and play that has been
written is too long. This criticism does not include
one and two-act operas like Cavalleria Rusticana and
Pagliacci, but it certainly does apply to operas by
Meyerbeer and Wagner, which last from four and
a half to six hours.

The students at the American Conservatory of
Music at Fontainebleau neglected their practice reck-
lessly during a day in early August, and only be-
cause Charlie Chaplin and the Sultan of Morocco
visited the palace. The students must not be sur-
prised, therefore, if they are a whole day late in
becoming famous as artists.

Regarding the appeal for funds recently made by
the sponsors of the Nordica Memorial Fund, it
should be stated that the town of Farmington, Me.
(where the songstress was born) has done its ample
share financially toward helping the cause, by clear-
ing the mortgage on the old Nordica homestead and
making it free of all debt. Now it is desired to
raise subscriptions to build a fireproof annex in
which to house the collection of Nordica material
(costumes, stage jewels, etc.) recently acquired by
the Memorial Association. The fact that the little
community of Farmington has done so much to
honor the memory of the great American musical
artist should be an added incentive to all admirers
of Lillian Nordica to contribute toward the desired
small building. The drive is for \$4,000 or \$5,000,
in amounts from one dollar to five dollars, so that as
many persons as possible may be able to participate.
Those desiring to aid the fund should forward their

contributions to J. Clinton Metcalfe, treasurer of the
Nordica Memorial Association, at Farmington,
Maine.

Musical Marathonist

Jobs being scarce, it is a wonder when one of the
unemployed secures one, but in Berlin a jobless musi-
cal marathonist named Heinz Rodenbusch so im-
pressed his hearers by his performance on four in-
struments at once for seventy-one hours that he has
already received many offers. He plays piano, har-
monium, cymbals and drum. His name is quite
properly Heinz, like the famed fifty-seven varieties.

"Idiotic and Mutton-Headed"

"If," says the original Ezra Pound, "you had a
decent camera man and efficient direction you could
have a lot more fun with a film than would be pos-
sible with an utterly idiotic and mutton-headed opera
production. At any rate, the sound-film is more in-
teresting than opera." Pound has courage. He has
composed an opera. Does he expect to encourage
production by these kindly and tactful remarks? It
is to be given, perhaps, by radio. Maybe that is the
reason for the composer's statement. Anyhow, he
is the famed Ezra and his methods have always been
extraordinary.

Why Not?

With regard to Emma Calvé's expected return to
the concert stage to celebrate the fiftieth anniversary
of her Paris debut, one can only ask: Why not?
Other singers have allowed themselves to be heard in
their old age, and some have seemed unwilling to
believe that they had lost their voice if not their art.
The statement which comes from Paris that Mme.
Calvé's voice "retains all its purity and charm," may
be taken with a grain—or a ton—of salt. However,
it may be of interest to hear her interpretations,
should she elect to sing any of the operatic arias
which made her famous.

Why Not Optimism?

Some time ago we attended a rehearsal or reading
of orchestral compositions by American composers,
in one of the smaller of the Carnegie Halls, some-
where upstairs.

Nearly all the composers present were young, and
looked well fed, well dressed, healthy and happy.
One had with him a bag of golf clubs and another
a tennis racket.

But, what pessimistic, despairing, discordant music
they had written! One could not help wondering
if they really meant it. What had occurred in their
young lives to impel them to express themselves in
such anguished accents?

Why did melody, tonal beauty, sprightly rhythm
and all the other things we find in the works of
Beethoven, Mozart, Mendelssohn, Wagner, Weber,
Verdi, Chopin, Tchaikowsky, etc., no longer appeal
to them? Frankly, we could not find the answer.

Why not more optimism in the creative pages of
our American composers?

The Bayreuth Broadcast

The successful broadcast of a portion of Tristan
from the Bayreuth Festival Theater, relayed through
the British Broadcasting Company and the National
Broadcasting Company, was not only a triumph for
our mechanical age but also a triumph for the highest
musical art as well. It is certain that many who
heard the Bayreuth singers and orchestra, under the
distinguished direction of Furtwängler, had never
heard any Wagner music better done; some, perhaps,
had never heard this particular passage from the
great Wagnerian masterpiece in their lives before.
Even phonograph records have not brought much of
this wonderful third act of Tristan to many homes.

What people might have thought of it is another
matter. Probably it was above the heads of many—
chiefly because such music as this takes listening to,
frequent repetition, experience, for complete appre-
ciation. It may be supposed, however, that a good
many listeners got something of the festival spirit
that belongs to Bayreuth as it belongs to no other
place in the world; and we, in America, need veneration
more than we need anything else. We need to realize fully, that a performance at Bayreuth is
not a mere opera performance like any other. It is,
at the same time, a token of respect for the great
operatic master of masters. One goes to Bayreuth
to worship as well as to enjoy; radio listeners should
have something of the same spirit.

Not a Band Enthusiast

In the New York Sunday Times of August 2,
someone by the name of Rosinger, down on Long
Island, waxes hot on the subject of Goldman and his
band. Mr. Rosinger turns his venom first of all
against some admirer of the Band who wrote a letter
which was published in the Times on July 26, signed
"A Music Lover." Mr. Rosinger certainly objects to
anyone signing himself or herself "A Music Lover,"
and, to use current slang, it "gets his goat" that
this lover of Goldman's music did not sign his or
her own name. Mr. Rosinger says that if there are
thousands of people who like the band concerts, there
are other thousands who dislike them, Mr. Rosinger
himself being, of course, obviously one of the latter.

Not only does Mr. Rosinger attack Goldman and
his band, but attacks brass bands as a whole. He
writes:

"Can a collection of brass instruments, designed to
play music of a blaring nature, reproduce with any
great degree of fidelity the subtle harmonies and
intellectual beauties of great orchestral compositions?
I do not believe so. One might just as well hope to
reproduce the exquisite German poetry of Goethe
in American street slang, as the melodies of Beetho-
ven's early compositions in the loudness of trumpets."

The inclusion of such phrases as "subtle har-
monies" and "intellectual beauties" in his letter indi-
cates that Mr. Rosinger is either extremely ignorant
of music or is careless in his phraseology. Any in-
strument or collection of instruments having enough
notes in its scale can play all of the harmonies, subtle
or otherwise, that exist in any composition, and as to
intellectual beauties, if the band or other group of
instruments plays the music that the composer has
written, this performance includes the intellectual
beauties.

True, Mr. Rosinger says that the band cannot
reproduce these things with any degree of fidelity.
The fact is that the only effect that the band cannot
reproduce is the original color of the orchestration.
The harmony and the intellectual beauties are all
there, though the instrumental color may be lacking.

Mr. Rosinger in his letter also objects to what
he calls Goldman's procedure. Goldman, he says,
is not content merely to destroy great music but is
also impelled to furnish his programs with the worst
sort of clap-trap. "I am thinking," says Mr.
Rosinger, "in particular of his encore selection, The
Baby, which consists wholly of a translation into
'music' (for want of a better word) of the whining
of an infant." Which simply indicates that Mr.
Rosinger is deficient in any sense of humor. He
probably does not read the humorous papers and
frowns upon a joke. It is a pity that a man must
go through life in so serious a vein. Mr. Rosinger
has our sympathy.

There is really no space here to go through all of
the defamations in Mr. Rosinger's long letter. For-
tunately, few people will agree with him.

High School Orchestra Camp Features

One of the interesting features of the concerts
being given at the National High School Orchestra
and Band Camp at Interlochen, Mich., was the
appearance of John Finley Williamson as conductor
one day and John Philip Sousa a few days later.
Throughout the summer Mr. Maddy, president and
musical director of the National High School Or-
chestra, invites numerous well known conductors and
musicians to visit the camp and preside over an
entire concert or a few numbers of the band or
orchestra program. Other conductors announced, in
addition to the above, are Edgar Stillman Kelley, for
the performance of his New England Symphony,
and Leo Sowerby, who conducted his Suite from
the Northland. This is a worthy undertaking and
those in charge deserve great credit for all they
are accomplishing with the young students.

Ca-Ca-Ca-Caidy

This is good. Laurence Stallings, in his book
review column in the New York Sun, remarks about
Libyan Desert books in general, and one by Clare
Sheridan in particular; nor does he forget the famous
Hitchens. He remembers, too, a war song, one of
the few war songs anybody remembers, so quickly
are such things forgotten, once their *raison d'être*
ceases to be. This one is the amusing K-K-K-Katy;
only Stallings has it:

"C-C-C-Caidy, beautiful Caidy,
"I'll be waiting by the H-H-H-Hitchens door."
The book, as you may imagine, has to do with a
Caid—and some Caid he is! My!

VARIATIONS

By the Editor-in-Chief

Budapest lies in the middle of a diadem of hills, the points being topped with a palace, a fortress, restaurants, monuments, most of them illuminated at night. To dine at an outdoor table on an eminence known as St. John Hill, and to gaze at miles of twinkling city lights far below, with the Danube glittering in the moonshine, and the magic of age and history over all the scene, is to understand something of the intense love and pride with which Hungarians regard their national capital.

On a Sunday morning I passed the Coronation Temple, bizarre but beautiful, in the colorful Hungarian-Gothic mode, and hearing music through the open doors, I went inside and heard an astoundingly good soprano, chorus, and orchestra, doing part of a highly interesting Mass, ancient in tonality, modern in melody and harmony. I imagined that it might have been Bartok, or Kodaly, but upon inquiry from the sexton, I learned that the name of the composer was Démeny. Nor did I wonder further at the excellence of the singing and playing when I was told that all the performers were members of the Budapest Opera.

The fine St. Gellert Hotel receives a subsidy from the city as do some of the better restaurants. If you eat the celebrated and delectable Strudel (Rétes, in the vernacular) in some of those places, you will become at least half a convert to municipal ownership. All told, the Budapest cuisine is far too tempting for one who has the no-lunch habit, and broke it cravenly from day to day while he remained in that city.

Open air opera is given in the chief park of Budapest. In the chief park of New York, however, you can play baseball.

Blushing Americans are always surprised in Budapest to find out that Hunyadi Janos is also the name of a celebrated Hungarian patriot.

The Pester Lloyd, a great newspaper, is printed in German. In it I read of the death of Carl Bechstein, senior member of the famous Berlin piano house. He was its technical expert and director. The business is now run by his son-in-law, Gravenstein, and a Berlin bank executive named Kaufmann. The late Carl Bechstein was seventy-one years old. He is survived by two married daughters.

One of the local Budapest comic papers reports that at a concert recently a listener spoke loudly to his neighbor during the music. Asked to lower his voice, he retorted angrily, "Why should I? I'm no politician and I have no secrets. Anybody may hear what I have to say."

It is not true that the Budapest café orchestras play only Hungarian folk music. I know from experience that their repertoire includes also the Thais Meditation, the March from Aida, and the Poet and Peasant Overture.

Prohibitionists and others in the United States ought to be told that Hungary is buying wine from Russia cheaper than the cost of making the kegs at home.

We build upward in New York, but they build sideways in Budapest. In no other city except Paris have I seen such lavish bestowal of ground and house space on public buildings, art centers, educational edifices and palaces.

Returning to Vienna from Budapest I had the unusual experience of listening to the radio all the way. An official provided me with a headpiece attached to a receiving set aboard the baggage car, whence the relaying was done to any compartment at an exorbitant charge—fourteen cents for a four-hour entertainment! I stretched out on the divan, smoked cigarettes, and heard, among other matters, a remarkably fine performance of the Bach G minor unaccompanied Sonata for violin; so out of the ordinary, in fact, that I was most impatient to learn the name of the player. It turned out to be Adolph Busch. Broad musical conception, big, noble tone, and faultless technic marked every measure of the Busch performance. An American male quartet sang plantation songs. A German Rudy Vallee crooned

about love, broken hearts, and "missing you." Then there was a Hungarian orchestra, and of course they did Liszt's second Rhapsody.

When trains leave a station in Hungary, the stationmaster and his assistants, even the trackwalkers, stand at attention and salute until the last car has passed them.

The heat and a delayed schedule kept me from going to Milan. Instead I hurried on to Berlin, and began to feel like Post and Gatty circling the world. Just after leaving Vienna, the Graf Zeppelin passed over our train, flew around it, and kept us company for nearly half an hour.

Berlin must have heard of my impending arrival there, for the moment I reached the city they closed all the banks for two days and the stock exchange for a week. Germans are essentially philosophical and fatalistic, for there were no street demonstrations, and the populace, even though plainly worried, took the closure calmly, and laughed when comedians joked about it at the vaudeville.

There were sarcastic references to Paderewski in the daily papers, who admitted at the recent Wilson Monument celebration in Warsaw that his memorandum given to the late President was directly responsible for the establishment of the Polish Corridor. It is not likely that Paderewski will make any pianistic appearances in Germany in the near future.

Mrs. Regina Jais, author of *Legendary Germany*, was met at the Hotel Adlon where she had just arrived after a motor tour with her husband. Mrs. Jais told me that her book is the only one published in English in Germany which met with reprint owing to the complete sale of the first edition.

Berlin mourned the closing of the Kroll Opera, its ancient Summer institution. A few sentimental persons started out to get funds together for the resumption of the performances but could not collect the necessary amount.

I read in the American papers that the Berlin Philharmonic Orchestra plans an American tour this winter or in 1931-32, but it was impossible for me to verify the matter in Berlin. No one seemed to know that anything tangible had materialized in regard to the reported tour.

A new Mozart exhibition in Dresden, at the City Hall, is meeting with general praise, for its extensive and important material.

I had an intensely enjoyable evening at the Deutsches Theater, where Reinhardt is presenting Zuckmayer's *Der Hauptmann von Köpenick*, a screamingly comical piece of bureaucratic and militaristic satire. The audience was a revelation. It roared with laughter when one of the characters (the period is 1906) said: "Everything in Germany is system and order. It is the finest system and the most complete order in the world. Because of our system and order nothing can ever go wrong with Germany. It is built of rock and on granite, and will endure forever as it is now." A people that can see the humor in such lines is not a bad foundation for a lasting republic. The play deals with the historic incident when a beggarly ex-convict bought a second-hand colonel's uniform, put the Mayor and Council of Köpenick under arrest, and confiscated the town funds, leaving behind him the cowering and overawed officials and escaping democratically in a taxicab.

A warm invitation from Fritz Busch and Dr. Ehrhardt to visit the Dresden Opera had to be declined reluctantly owing to press of time. The house started its summer vacation on July 14th.

The Berlin Tageblatt writes: "A recent Meister-singer performance at the Charlottenburg Opera was almost empty. Why not sell those seats for a small price at the last moment to music-hungry persons of little means and to students?"

Commercial and financial depression have had no effect on the regular comfort and attention (to say

nothing of the toothsome meals) which the tourist enjoys at the Adlon Hotel. It remains an abiding model for the hostelrys of Europe, and Americans are coddled without stint by the managerial Messrs. Kretschmar and Ebert.

In the Adlon lobby I ran into Hugo Bryk, one-time conductor at the Irving Place Theater in New York. Hugo now is a business man, and a highly successful one. Nor has he lost any of his former wit and story-telling talent.

Michael Bohnen is the star of *Die Toni aus Wien*, an operetta playing at the Metropol Theater. It is surprising to see the stately Wotan and King Mark doing a romantic part (the youthful poet, Theodor Körner) and achieving it with lightness, grace, and charm. Vocally, too, Bohnen does some phenomenal things in the singing of light music, and attacks even tenor tones with courage and success.

Herbert Peyser, Berlin correspondent of the New York Times, paid me an interesting and entertaining visit, after his return from Hamburg and Vienna. He did not seem much impressed with any of the orchestral and operatic novelties offered by German composers during the past year. Peyser had also been to Bayreuth to interview Toscanini about the Bologna incident. "He would not speak about it," said Peyser, "but, anyway, I had nice visits with him, Furtwängler, and Mrs. Winifred Wagner."

And, regarding what the composers over there are compelled to do to earn a living, Erich Wolfgang Korngold conducts Offenbach's *Die Schöne Helena* (a Reinhardt) at the Kurfürstendamm Theater.

In November, Berlin will hear the world premiere of Pfitzner's opera, *The Heart*, with Furtwängler conducting.

At the Wolff Bureau I had a chat with Erich Sachs, who was by all odds the most cheerful person in Berlin. His partner, Erich Simon, was away from town (not that that had anything to do with the cheeriness of Sachs, however). He was asked about the musical conditions and prospects in Berlin. "Conditions not good; prospects satisfactory," he announced tersely, and added: "I suppose that the same thing applies also to New York, London, Paris and Timbuctoo."

The Gewandhaus concerts in Leipzig are to be reduced in number this winter from the usual twenty-two to sixteen. The Wiesbaden Orchestra has had to give up its activity, and the Gürzenich Concerts in Frankfurt are in similar danger. Both cities withdrew their financial subsidies, for many years the mainstay of those two celebrated series of concerts.

Mme. Maria Jeritz refused 10,000 marks for a concert appearance in Berlin this season, offered by the Wolff Bureau.

Hugo Leichtentritt, of the *MUSICAL COURIER*, is too busy to leave Berlin, and will soon publish another book. His *Formlehre*, the best text book ever written on the subject of Musical Form (this is the opinion of the most eminent musicians) has not been translated into English, which makes me think that the American publishers are not any too enterprising and farsighted. The book should be in every musical library.

Mr. Leichtentritt is as well posted in politics as he is in music, and gave me a most illuminating viewpoint of the current governmental problems in Germany.

C. Hooper Trask, regular *MUSICAL COURIER* representative in Berlin, has entirely recovered from his long illness.

The soloists at the Bruno Walther orchestral concerts this winter will be Cortot, Ivogün, Menuhin and Onegin. Walther intends to make his climax late in the season with Beethoven's Ninth Symphony.

Furtwängler's soloists at the Philharmonic concerts are to be Morini, Milstein, Ravel, Schnabel, Hubermann, Graveure and Hindemith, among others.

From Berlin, my path led to Munich. More anon, as they say in the journalistic sticks.

LEONARD LIEBLING.

A Rabelaisian Ramble

A modern monument in a new enclosure reminds the visitor to Meudon that Rabelais was priest of the parish there, four hundred years ago.

The dingy church still stands in the street now named after him. But in his life time he was persecuted, turned out of doors, chased from town to town, banished, threatened, and only the influence of the king prevented Catholics and Protestants alike from burning him at the stake. What had he done to merit such disgrace and then a monument? While traveling in foreign lands he found new plants and flowers which he carried back to France. Before his day his countrymen had no carnations, artichokes, or melons. But the mob forgot his benefits when it read his books. He shocked and angered the dull public. His vast learning and his merciless criticisms of the follies and vices of his day were more than the ignorant and superstitious multitude could tolerate. He dared not finish his last book and he fled to Paris, where he died in 1553.

An unmarked, unrecorded grave received the body of the immortal author whose books have been called "the most astonishing treasury of wit, wisdom, common-sense, and satire that the world has ever seen."

His style is a riot of exuberance. Rabelaisian humor is always an exaggerated compound of imagination, learning, satire, and unbridled coarseness. When Rabelais described a soldier, a lawyer, a doctor, he credited him with all the skill and knowledge known to mankind since the days of ancient Athens. In the book he wrote about an imaginary young man called Gargantua, he dowered the youth with a learning more varied and extended than that of the author himself. Music was one of his twenty studies.

Rabelais says that the students "recreated themselves with singing musically in four or five parts at random."

In the matter of musical instruments Gargantua "learned to play upon the lute, the virginals, the harp, the Almain flute with nine holes, the viol, and the sackbut." When Gargantua was tired of study he refreshed himself with walking, and he visited the "shops of druggists, herbalists, and apothecaries, and diligently considered the fruits, roots, leaves, gums, seeds, the grease and ointments of some foreign parts, as also how they did adulterate them. He went to see the jugglers, tumblers, mountebanks, and quack-salvers, and considered their cunning, their shifts, their somersaults. . . . They went also to hear the public lectures, the solemn commencements, the repetitions, the acclamations, the pleading of gentle lawyers and sermons of evangelical preachers. They went likewise to see the drawing of metals, or the casting of great ordnance; how the lapidaries did work; as also the goldsmiths and cutters of precious stones. Nor did they omit to visit the alchemists, money-coiners, upholsterers, weavers, velvet-workers, watchmakers, looking-glass framers, printers, organists."

Organists? What organ could Rabelais have seen? If the venerable church of Meudon had an organ in 1550 it would have been a primitive instrument beside the majestic organ that Alexandre

Guilmant of Meudon played in Paris every Sunday for many years till his death in 1911.

The pedestrian need undertake no walk of Rabelaisian proportions to visit the Guilmant villa and the studio of Rodin, who was another famous inhabitant of Meudon.

Continuing his ramble by the Seine, he may see the villa of Troyon, whose pictures hang in the galleries of the Louvre, and pass the renowned manufactory of porcelain and vases at Sèvres before he comes to the leafy hills and solitudes of the park of St. Cloud.

Hidden among towering trees, green with moss, deserted and decaying, the magnificent terrace of fountains and waterfalls covers the side of the eminence on which the Château of St. Cloud formerly stood. It was demolished by the shells and cannon balls of the Franco-Prussian war of 1870-71. Even in the days of its royal glory it was considered unlucky by the superstitious. Every king who lived in it was believed to be unfortunate. Louis-Philippe, the citizen-king, who invited Moscheles and Chopin to play before the ladies and gentlemen of the court in the Château of St. Cloud in October, 1830, was driven from his throne by an angry mob in 1848. Both he and the next occupant of the Château, Napoleon III, sought safety in flight to England.

Green grass and scarlet flowers abound, and song birds carol from the trees, but the king and his royal courtiers, the palace itself, roof, wall, and column, have disappeared from the high hill near the Seine in the park of St. Cloud. Only the sculptured stones of the terrace of waterfalls and fountains, like bones and skeleton of an aquatic monster, remain to mark the spot.

Did any of the bright eyes which gazed on the pianists under the crystal candelabra in 1839 look far into the future? What a chill of consternation would have shaken the assembled aristocrats could they have turned the pages of the book of fate and learned that the music of the frail and ailing Chopin was to survive the palace and the dynasty.

CLARENCE LUCAS.

Music in the Mass

An ominous item comes from the Morning Oregonian (August 1) of Portland, Ore., as follows:

Salem, Ore., July 31 (Special).—Salem music teachers were up in arms today when it was learned that a California syndicate had invaded this city with a view of specializing in mass selling of music instruction. Solicitors were reported to have made a thorough canvass of the city. As an inducement to sign a contract a factory-made violin was offered free to persons signing their name on the dotted line.

The MUSICAL COURIER is not acquainted with the "California syndicate" in question, but hardly wonders that "mass selling," "high pressure salesmanship," and other modern commercial methods invade the musical field from time to time. Henry Ford has much to answer for in some directions.

The Salem teachers need have no fear that excellent private teaching will ever be made obsolete by mass and factory methods. If a pedagogue has something worth while to offer, industrious perseverance, the turning out of competent pupils, and proper publicity and advertising methods, should always be able to create and maintain a demand for the best grade of musical instruction.

Public Participation

The time will never come when the public as a whole will participate in the presentation of art works. There is, to be sure, an ideal which many music lovers have conceived, a sort of dream, far from possible realization, wherein performer and audience shall merge.

A possible approach to this ideal may be sought in the chorus, for each member of the chorus hears the whole of the magnificence of which he is a part. Each member of the chorus is both audience and performer.

Strangely enough, this fact rarely impresses itself upon the choristers themselves. They rehearse in anticipation of an audience rather than merely for their own delectation.

It is for the psychologists to say whether this arises from some inherent quality in the music itself or whether it is merely habit. If music, like speech, is a message from performer to listener it is not to be expected that people will ever, to any large extent, play or sing merely for their own edification. On the other hand, it may be assumed, perhaps, that music is a message from composer to listener rather than from performer to listener, in which case the performer may well be the audience. Is it not a fact, however, that people who play or sing generally desire an audience as soon as they become moderately proficient? It certainly seems so, though whether this is merely "show off" or some deeper and more worthy urge, it is difficult to know.

As already stated, these are questions for the psychologist. But whatever may be at the foundation of present-day conditions, it is certain that persistent propaganda along certain lines would gradually bring about a change. It is no less certain that this change would be desirable.

So long as the end and aim of choral singing, or of any sort of amateur music-making, is the concert, just so long will difficulties be met with. The first of these is the need of endless rehearsals to attain an approach to perfection. In some cases the rehearsals are paid for; in others they are made social gatherings. Competition is resorted to, and the winning of a prize is used as a bait. But how often do amateurs gather together merely and solely for the purpose of making music? How often is delight in the music itself felt to be entirely sufficient unto itself?

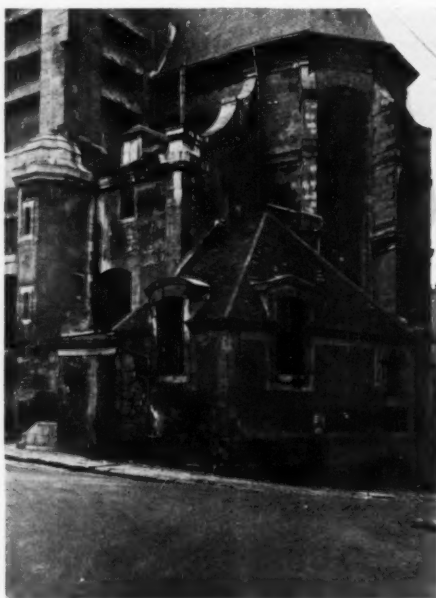
For these conditions various reasons are alleged, the first of them being lack of sight reading ability. Long rehearsals are needed before any music worthy of the name is forthcoming. But if people could sing at sight, would they?

A few certainly would. It is a known fact, at least, that amateur instrumentalists are deterred from playing in orchestras and chamber music groups by the simple fact that there are too few proficient amateurs. Proficiency in this country generally leads to semi-professionalism, even, as we see, in choral bodies, where the singers are paid.

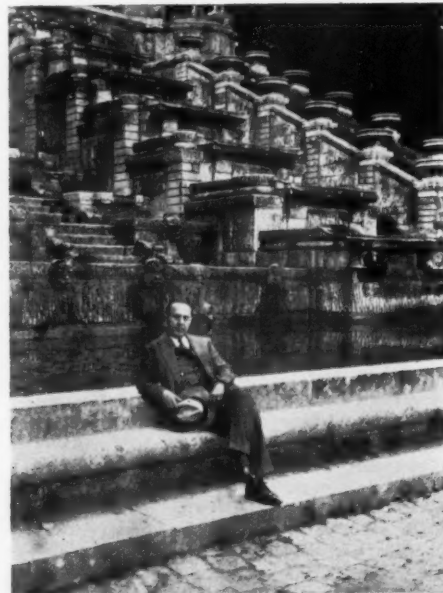
All of which may seem to the reader a bit of purely academic reasoning of no practical significance. But it has its practical side. Where professionalism is passing through a crisis of readjustment, it cannot be expected that semi-professionalism will remain unimpaired. Teachers who have had their studios



Photographed for the MUSICAL COURIER by Clarence Lucas. The Editor-in-Chief of the MUSICAL COURIER visits the monument to Rabelais in the Parisian suburb of Meudon.



The Rabelais street-end of the venerable church at Meudon.



Behind the sitter (Leonard Liebbling) one quarter of the terrace of fountains and waterfalls is seen.

filled with these semi-professionals, or those who expect to become semi-professionals, and to augment their incomes with musical activities as a sideline, may, sooner or later, begin to feel the effects. Who will then fill the ranks of the teachers' classes?

The real hope for the future is, as Harold Bauer has so justly pointed out, concerted music. This means, the amateur.

Music appreciation may be all very well in its way, but appreciation will never take the place of participation. Nor will music lovers ever spend any worth-while sums on music lessons merely because they wish to derive more pleasure from concerts.

People so inclined will spend their money on concerts, not on teachers. One has only to observe concert audiences with an eye on the studio to perceive what is actually taking place. Students of any branch of music will attend concerts associated with that branch. Singers patronize singers, violinists violinists, pianists pianists, and so on.

It would seem advisable, then, to encourage the participating listener. This will not mean a diminution of concert audiences but rather, on the contrary, an increased interest in everything musical. Particularly will there be an increase—possibly a vast increase—not only in the number of music students but in the persistence of study.

Study will have a definite and almost immediate object, and this object will be, not the small and uncertain earning of the semi-professional, but—pleasure. Pleasure, which will send the pupil back to every lesson with the memory of it strong within him, and with vivid anticipation of its renewal at the next meeting of the musical group of which he constitutes an integral part.

There was a time when every cultured man and woman was able to take part in the singing at sight of madrigal or glee. With persistent and united propaganda that time may come again.

Via Broadway

It is interesting to note that serious composers are reaching our symphony orchestras via Broadway. We believe this to be unique. At least, we do not recall any case of composers of Europe starting work in the popular theaters, unless, of course, one excepts Wagner, who did a musical show in Paris, or Goldmark and Ole Bull who played in variety shows. These scarcely seem to be parallels to what is happening here in this jazz age.

The names come to mind of William Grant Still, Negro serious composer; George Gershwin; Robert Russell Bennett, whose work was given recently by Reiner at the New York Stadium; Janssen, who won a Victor prize with a symphonic work. There are probably others.

All of the above mentioned serious composers are, or have been, engaged in the arrangement or composition of popular music, music for Broadway. It is greatly to their credit that they have given time, thought and labor to the task of rising above that level.

The Horrifics

What television may be like when it comes is suggested and brought vividly home to us by a cartoon by Thomas that appeared in the Detroit News and is reprinted in the New York Evening Post.

The announcer speaks: "Now, ladies, America's leading romantic tenor will sing of love and starlight."

America's leading romantic tenor is mopping his brow in the background. He needs a mop, being rich in avoirdupois if not in good looks. Fair, fat and fifty seems to describe him, all except the fair.

And, joking aside, if television becomes as universal as sound pictures, more than one successful artist of the radio will have to seek more sympathetic employment. And this in spite of the fact that some of the world's greatest artists have been of unattractive appearance.

After all, it is voice and art that count, and no other criteria should be tolerated.

A Substitute for War

The New York Post wonders whether singing contests could be substituted for war and suggests that "a heavenly chorus of secretaries, attachés and experts supplementing a quartet of ministers and ambassadors would strike a new and engaging note at The Hague."

They would have to sing songs without words, for every word would be misconstrued as either a promise or a threat, and then trouble would begin. Also the music would have to be without "sour" notes or

"blue" notes, without fanfares to remind us of war. There could be no marches, and the idiom would have to be strictly international. Finally, the "star" system would have to be abandoned, for that, above all things, causes jealousies.

Perkins Explains

Francis D. Perkins remarks in the New York Herald Tribune of Sunday that we misunderstood his attitude concerning the performance of new orchestra music. He writes: "The attitude of conductors and audiences toward new music in connection with a statement on this subject made last month by Walter Damrosch and an editorial rejoinder thereto by the MUSICAL COURIER was the theme for some comment in these columns two weeks ago. From these remarks the MUSICAL COURIER was given the impression that 'apparently, however, he (the present writer) does not feel that it is the duty of the conductor to give the public anything that the public does not want. Nor,' it adds, 'strictly speaking, is it.'"

"The argument that the public should be allowed to decide, is answered by the statement that the public has already decided: it wants what it knows."

"This impression," continues Mr. Perkins, "due no doubt to maladroitness of phrasing in our former article, is not exactly what we meant. . . . We expressed a doubt as to whether a majority of our orchestral patrons were anxious to hear new music, especially music of a radical or innovating character."

"We added, however, that while a conductor is only wise if he takes the preferences of his audiences into account to a reasonable extent, he would be unwise in limiting himself entirely to a list of familiar favorites, plus a few novelties of an obviously effective, readily assimilable type. . . . While one of a conductor's duties is to give due consideration to what the public wants, another duty is not to give this undue consideration. . . . Apart from the need of avoiding too intensive concentration on the best-known masterpieces, there is the fact that the standard repertoire itself suffers losses. Works in vogue for many years, may, in the long run, lose favor and finally enter a more or less permanent retirement."

"If we are to avoid constant contraction of the symphonic repertoire, we must have a diligent and comprehensive, while critical search on the part of our conductors among new compositions. . . . There is legitimate ground for complaint if a conductor omits new music from his programs through inertia, failure to give due examination to new scores, or through an excessive regard for the presumed conservatism of a majority of his hearers."

This seems to be the gist of the matter. Mr. Perkins writes more, much more, but though it would be a pleasure and a privilege to quote it in full, space forbids.

Another "First Time" for Philadelphia

Philadelphia is to score another point when it gives America a first performance of Schoenberg's monumental work, Gurrelieder. This is scheduled for January at the Philadelphia Metropolitan under the direction of Stokowski, who should be thanked for his enterprise. His association with the avowedly modernistic society, the League of Composers, has been fruitful, and next year will presumably again bring forth something startling. The announcement that the Philadelphia season will be shared between Stokowski, Reiner, Molinari, Smallens and Toscanini, with Schelling doing some children's concerts, will be received with general satisfaction and approval. Smallens, the least known of these, is a young man of brilliant attainment, a modernist who has been active in promoting the cause of contemporary both in New York and Philadelphia.

Part Singing

In an editorial, the New York Sun comments upon the four German business men who, happening to meet in a railway train, immediately constituted themselves a quartet, singing involved part songs. The Sun seems to think that, with the rapid increase of our singing societies, we may arrive at a time when our business men would (or could) do likewise. The difference lies in the fact that Germans sing for fun, and like the old songs; Americans sing as preparation for a concert, and seem to want changing programs. Furthermore, Germans get memory training in school, so that they remember much of what they sing. The Germans sit around (with their beer) in the evening and sing the old songs from memory. American conditions are utterly different—and we are told, alas! that German life is slowly changing.

TUNING IN WITH EUROPE

Composers, Please Note!

A new appendix to the German music magazine, Melos, called Der Weihergarten, quotes a criticism by Ludwig Spohr, written in 1860, thirty-three years after Beethoven's death. It ought to cheer contemporary composers who complain that critics don't recognize their merits soon enough. Here it is:

"I freely confess that I have never been able to relish the last works of Beethoven. Already the much-admired Ninth Symphony must be included among these; its last three movements seem to me, despite isolated flashes of genius, worse than all the eight earlier symphonies, and its fourth movement appears to me so monstrous and tasteless, and so trivial in its conception of Schiller's Ode that I still cannot understand how a genius like Beethoven could write it down. I consider this a fresh proof of what I already remarked in Vienna, that Beethoven was lacking in aesthetic culture and sense of beauty."

(The italics are ours.)

* * *

Modern Tolerance

Compare this lack of tolerance with the following intelligent criticism of one contemporary musician of a school totally opposed to his own. It is by Maurice Ravel, quoted from the Paris Revue Musicale:

"I have a great liking for the Schönberg school. Its members are both romanticists and rigorists; romanticists because they are always wishful to do away with old laws; rigorists because of the new laws which they strictly observe, and because they are wise enough to mistrust that hateful sincerity which is the source of garrulous and imperfect music. They always experiment to the bitter end. To carry out accurately a work as one has planned it is in itself an excellent thing. Moreover, they have swept away many prejudices."

* * *

Mother, in Quarter-Tones

The first quarter-tone opera, Mother, by Alois Haba, has been produced in Munich. It was proved thereby that opera singers can sing in quarter tones even when they are supposed to. Also, that semi-tones are good enough.

* * *

Richard's New Medal

Richard Strauss has a new order—the Great Medal of Honor, with Star—conferred by the President of the Austrian Republic. The Austrian Republic feels duly honored.

* * *

Coming Events

Speaking of Strauss—the veteran composer's latest opera, Arabella, is going to be produced in Dresden during the coming season. Its subject and background are Viennese, and it is said to contain an attempt at reproducing the gaiety and abandon of the Viennese "Heurigen." That, if successful, would be "going some."

* * *

A Subversive Tune

That dear old march, The Double Eagle, which used to make our youthful pulses beat faster 'way back in the gay nineties, has been ordered off the program of the Austrian radio, because—because it's monarchistic and hurts the democratic sensibilities of the Socialist member of the Radio Advisory Board. . . .

* * *

Music and Politics Again

This may be funny, but when politics and music mix, the result is usually anything but—Take Hungary, for instance. Bartok, who recently had his fiftieth birthday, is still on the blacklist (according to Alexander Jemnitz, writing in the Viennese Anbruch) because he once held a musical post under the Communist régime! Two of his most important works, The Worden Prince and Duke Bluebeard's Castle (both eminently non-political) are banned in his own country because the author of the libretti, Bela Balasz, is now a political outcast.

* * *

"Novelty"

"The Opera (of the city of Halle) has secured for the coming season the following novelties: Robinsonade, by Offenbach . . . etc. Report in the Allgemeine Musikzeitung (Berlin). If only Offenbach could read this!

* * *

Thinkstuff Unwanted

"Thank goodness I am not a highbrow," says Franz Lehar, as stated by the esteemed Musical Times. Voice from among the prospective heirs: "Hear, hear."

* * *

Pills versus Tunes

"I was born with the pill business," says Sir Thomas Beecham (again as per Musical Times), "and perhaps my father contributed more to the happiness, or anyhow to the well-being, of the human race than I have done." Why so pessimistic? Why not try powders? C. S.

THIS, THAT, AND THE OTHER THING

RADIO

The New York Stadium orchestra will play a varied program for its radio listeners tomorrow evening. Albert Coates will serve them with Wagner, Gluck, Gershwin, and Borodin.

If you would perform your churchly duties over the air on Sunday at 4, you may hear a splendidly arranged program on the Cathedral Church hour. Barbara Maurel, Adele Vasa, Crane Calder, and Theo Karle will be the soloists. (WABC)

If fortune is kind and rumors true, Paul Robeson will broadcast on Labor Day from London, over the Columbia network.



Photo by White

PAUL ROBESON

This very night begins the new series of Civic Concert Service programs, over the NBC-WEAF network. Hilda Burke inaugurates the series, and other artists to appear will be Barre Hill, Coe Glade, Moissaye Boguslawski, Mary McCormic, Marion Claire, and Henry Weber. The artists will be assisted by a symphony orchestra under the direction of Josef Koestner. Hilda Burke is now appearing at Ravinia.

Radio audiences who felt in a languid mood enjoyed the Balalaika Orchestra under Peter Biljo over the Columbia network last night. There was a balalaika tribute to Peter the Great and many of those strange, Russian gypsy songs which were first heard in their proper setting when Balieff brought his Chauve-Souris to America from Paris.

Edna Thomas sang an array of good melow Southern folk-tunes over WABC yesterday, too. Miss Thomas made the old songs part of herself down on her father's

Louisiana plantation, and there is no one who sings them as fascinatingly as does she. Her program yesterday was made up of, It's Me, Oh Lord; You May Bury Me in de East; Go Down, Moses; Suzanne Jolie Femme; Cher Mo Lemme Toi; Mam'selle Zizi; M'sieu Banjo.

Dennis King tells the New York World-Telegram readers that his next venture will be a production of Casanova. And with no music! It would be very pleasant if some unemployed Viennese composer would write just the proper little work with a baritone hero, taken to reading poetry, and if some producer other than the Shuberts would like it and bring King back to his throne. Dennis King says his radio admirers are superior people, most intelligent, etc. And then he tells them to include their addresses in their requests for photographs.

Berlin was on the air again on Wednesday, when NBC-WJZ picked up a program of German operetta composers, each conducting fragments of their own work. It was a pleasant hour, but too early for Union workers in America. It began at four in the afternoon.

Many musicians have talked of Percy Hemus, and wondered where he is. He is part of The Corner Drug Store series, which will be featured for some time over the NBC-WEAF network. It will be a Main Street affair, and the characters will be five in number. Hemus is guilty of having written the series.

Spirituals were sung by a chorus of two thousand Negroes from Chicago over WJZ last week. They were an important part of a musical-dramatic interpretation of Sheridan's Last Ride, which included the U. S. Cavalry as well as a chorus. The Chicago Tribune sponsored the festival.

Frank Crummit confided to a friend in an elevator of the Steinway building the other day that he is sought after for a show. If he can persuade the some one who is seeking his services to bring Julia Sanderson back in a real old fashioned sort of musical play, there are many who will be grateful to him. Producing a brand new toney music play in the mode of a decade ago just isn't done. But it might prove to be a very noble experiment. Aborn found that Gilbert and Sullivan paid.

A few weeks ago we listed a flowery program which was used in connection with a talk on flowers by Dr. Bertha Chapman Cady. When she talked on bugs, which she called "six footed hosts" the orchestra played tunes about butterflies, Rimsky-Korsakoff's Flight of the Bumble Bee, Glow Worm of Lincke, and Dance of the Mosquitoes by Liadoff.

Do you play the gazooka? It is said that a thirteen-year-old girl has introduced this instrument to the radio over dignified

"No, thank you! You can have your bridge and backgammon parties but I prefer the old-fashioned musical evenings."



station WEAF. She "demonstrated her virtuosity" upon it, whatever it is. Does any reader know?

Gamby, who was on Roxy's payroll as Maria Gambarelli, is now a television artist. Now she can be seen and not heard.

I See That

Lilli Lehmann's records of twenty-five years ago have been reissued in what is known as a "1931 edition."

Ruth St. Denis and Ted Shawn, and, of course, the Denishawn Dancers, appeared at the New York Stadium this week.

Harald Kreutzberg, who is summering in the mountains of Central Europe, will begin rehearsals for his American appearances in September.

Yvonne Georgi, incidentally, will not appear with Kreutzberg in these American dance programs, but will wend her way to California to open a school there.

Soviet Russia is giving a place to music in the program of improvement. A staff of musicologists have been sent on the hunt for pure peasant themes.

Paris has a fourteen-year-old prodigy, and he is not a violinist. The boy, Jean Hubeau, is a pianist, skilled as an artist and with a knowledge of music itself which is said to be profound.

Ernest Carter, well known American composer, will have his opera, Blonde Donna, produced next season.

Arnold Schoenberg's new work, Gurrelieder, with chorus and soloists, will be performed next season for the first time in America by the Philadelphia Orchestra.

Mischa Levitzki found in Australia that a full house does not mean bulging box office receipts, due to reduced rates which have become an old Australian custom.

Ernest Hutcheson has fulfilled his duties at Chautauqua Lake and will return to New York City to make plans for the formal opening of the new Juilliard Graduate School.

Ward-Stephens career has been one of outstanding musical achievement.

Harvey Gaul has written an interesting

article on Music in Palestine, which is published in this issue of the MUSICAL COURIER.

The first quarter-tone opera, Mother, by Alois Haba, has been produced in Munich.

The Great Medal of Honor, with Star, has been conferred on Richard Strauss by the President of the Austrian Republic. Annie Friedberg, concert manager, has returned to New York from a stay of several months in Europe.

Maria Jeritza will sing Isolde at the Metropolitan the coming season.

Salzburg has inaugurated a Mozart research bureau. This organization will gather together as much Mozart data as possible to form the nucleus for a Mozart library, which will be part of the Mozart Museum.

The Chautauqua season ends tonight with a concert by Sousa and his band.

The Robin Hood Dell series end on September 1.

The National Association of Negro Musicians is holding its thirteenth annual convention at Hampton Institute in Virginia. They ask for the prevention of the commercialization of Negro spirituals.

The Kaltenborn concerts continue on the Mall in Central Park, New York City. Radio City in New York is to have a sunken garden, a waterfall, and many other rustic touches.

Mary Ellis, once of the Metropolitan, will return to Broadway in a piece called Cherries Are Ripe.

Lehar's operetta, Land of Smiles, was in Shubert's (Lee) satchel when he arrived from Europe on Friday last. Richard Tauber will appear here in the piece.

The Artistic Mornings at the Plaza in New York City will begin on November 5. A new biography of Schumann, by Victor Basch, is sub-titled, A Life of Suffering. Joseph Tarhar, who wrote one thousand songs, died in London this week.

Richard Wagner proved to be the favorite composer of the Goldman Band's summer audiences at Central Park, New York.

Sousa, who is now seventy-six years old, is ready to begin his annual tour.

Toscanini, representing Italy, will serve on the committee which will plan for a suitable memorial to David Belasco.

Sir Hamilton Harty, who was a brief visitor in America, sailed for home a week ago.

Hollywood Bowl season comes to a brilliant close.

Berta Gerster Gardini offers new scholarship.

London "Proms" open thirty-seventh season. Kathryn Meisle scored a triumph at Hollywood Bowl.

Fritz Reiner concludes his term as guest conductor of the Philadelphia Orchestra summer concerts.

One Hundredth Nether-Rhenish Festival in Cologne reviews the successes of a century.

Second Anglo-American Music Education Conference a great success.

Noted soloists heard with orchestra at Ravinia.

Seats are in great demand for John McCormack's White Plains, N. Y., concert.

Hizi Koyke is singing Yum-Yum in Aborn's production of the Mikado in New York.

Cinderella, a ballet in three acts, will have its premiere tomorrow at Ravinia. Ruth Page will dance the little lady.

Bianca Saroya and Dimitri Onofrei have won their suits against the San Carlo Opera Company.

A Nellie Melba Scholarship is offered for study with Edoardo Sacerdote by an unnamed Chicago donor.

Mrs. Elizabeth Sprague Coolidge will sponsor a series of chamber music concerts in Europe during October and November, with notable conductors and artists.



"I say, Harry, that soprano certainly puts a lot of fire into her performance."

A Melba Scholarship Offered With Sacerdote

A very important announcement comes from the Sacerdote Studio concerning the most complete plan of study offered through a scholarship competition for the forthcoming season.

Known as the Nellie Melba Scholarship, it is offered for study with Sacerdote by a Chicago donor, who desires to remain anonymous. It is given in remembrance of

singers, male and female, regardless of age and nationality, and entitles the winner to two private lessons weekly, to a complete course in the Opera School, and to instruction in Italian for a total amount of \$750, will take place September 15 in the Kimball Building, Chicago.

All inquiries and applications, accompanied by a letter from a reliable person stating



EDOARDO SACERDOTE



OLGA G. SACERDOTE

the devoted friendship and admiration that the famous soprano had bestowed upon the maestro since the time when Sacerdote was conductor for her operatic season in Australia. That had prompted the diva to recommend him as an instructor in the most glowing terms, and, later, to want him, as her successor, to teach and direct her vocal school, founded and endowed by her, in Melbourne, Australia, and also to be her personal coach and accompanist in Europe. The competition, which is open to all

that the applicant is in need of financial help, should be sent to Maestro Sacerdote at the American Conservatory, Chicago, with which institution he has been since 1927.

As in former years, Olga G. Sacerdote will be associated with her husband, sharing the same studio, where this young and very successful singer and teacher will also continue with her large and interesting class, while increasing her already extensive repertory of songs and of operas, in which she appeared both here and in Italy.

PUBLICATIONS

Choral Works

THE CHRIST-CHILD. A CAROL BY MABEL DANIELS. (Schmidt.) The words are by Gilbert Keith Chesterton and are written in imitation of the ancient manner. They serve well for musical setting, being full of sentiment and devotion, brief and direct, and suggestive of emotion. This emotion Miss Daniels has adequately expressed in her choral arrangement. It is to be sung a-cappella, a reduced setting of the voice parts supplied for rehearsal only.

Miss Daniels has selected for the setting, tunes of admirable simplicity, but has arranged them in a manner that is highly complex and interesting. There are many changes of key, momentary enharmonic transitions. Better still, there are sudden, unexpected resolutions of chords which have a modal flavor.

There is ample opportunity in the voice writing for impressive dynamic changes, and moments of rich sonority. This is an expressive work, and one that is sure to find ready acceptance with choir masters.

Violin Music

CONCERTO FOR VIOLIN AND ORCHESTRA BY RICHARD CZERNY (Schlesinger, Berlin). The printed copy, with piano accompaniment arranged by the composer, carries the announcement that the orchestra score and parts may be rented from the publisher. No doubt there will be a wide demand for them when virtuosi become acquainted with this fine work. Carl Fischer is said to be the American representative, although his name does not appear on the printed copy at hand.

The concerto is in traditional form and conservative style. It consists of three movements of moderate length: Allegro non troppo, Andante con moto, and Allegro giocoso. The opening Allegro is very forceful and energetic. After an orchestral introduction the violin takes up the principal theme in double-stops, and then rushes into brilliant passage work which leads to extensive development with varied opportunity for violinistic display. A long and brilliant cadenza leads to the coda.

The second movement is lyric in design. Much of the melody is in the orchestra, while the violin plays fleet and graceful runs. There is a fine climax leading to the recapitulation.

There are effective changes of rhythm in the finale, alternating fives and sixes, with an episode in three-fourths time, and a long passage in common time leading back to the opening theme.

music is effective chiefly because of

its excellence of structure. The emotional impression is cumulative, forceful throughout, and built up into thrilling climaxes. It is the sort of music that rouses the public to enthusiastic bursts of applause.

Piano

LITTLE PRELUDES, for piano, by CHARLES J. HAAKE (Summy). They are in D minor, E flat and A minor.

SOLDIERS ON PARADE, for piano, by MAXWELL ECKSTEIN (Carl Fischer).

JUNE SHOWERS, a summer-day surprise, for piano, by MATHILDE BILBRO (Carl Fischer).

THE MERRY-GO-ROUND, a holiday intermezzo for piano, by LUCINA JEWELL (Carl Fischer).

SONG OF THE BELL, evening reverie for piano, by MAXWELL ECKSTEIN (Carl Fischer).

AT THE FAIR, tarantella for piano, by ANTONIO BONACCORSO (Carl Fischer).

THE TROOPERS, patrol for piano, by LUCINA JEWELL (Carl Fischer).

THE ORGAN GRINDER'S WALTZ, for piano, by MADELENE VELLA (Carl Fischer).

A MELODY PICTURE BOOK with words, for beginners on the piano, by BENEDICT BENSON BENTLEY (Summy). CORONATION SCENE from Boris Godunoff, by MOUSSORGSKY, transcribed for piano by PIERRE LUBOSHUTZ (Carl Fischer).

DEUX PRELUDES pour piano by BORIS LEVENSON (Edward B. Marks). Conte de Fee is dedicated to little Eva, and contains a left hand melody with later climax high on the piano; a very useful instruction piece. Pensee Tragique, dedicated to Siloti, has heavy octave basses and treble chords introducing a syncopated left hand melody, chromatic passages later coming to a close of grandeur. Both pieces are marked by the originality and character inherent in the Levenson works.

ONWARD-UPWARD by EDWIN FRANKO GOLDMAN (Carl Fischer).

HOP, SKIP AND JUMP, by MATHILDE BILBRO (Carl Fischer).

THE GUITAR PLAYER by P. MONDRONE (Carl Fischer).

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Chautauqua Music Schools End Summer Session

**Muriel Kerr Scores as Soloist
with Orchestra—Chamber Music
Concerts—Opera Association
Presents Carmen**

CHAUTAUQUA, N. Y.—The summer music schools of Chautauqua have closed for the season after a highly successful session. As is well known, Chautauqua offers exceptional opportunities for summer music students, among them the "concert classes" of Ernest Hutcheson, pianist and dean of the Juilliard Graduate School, New York. These "concert classes" assume the character of private recitals since only those who have attained concert standards, and who are actively pursuing careers, are eligible.

Concert programs to be presented before future audiences are built, and subjected to Mr. Hutcheson's constructive criticism. Four young artists, whose scheduled engagements will carry them throughout the country, have already appeared here this summer as soloists with the orchestra, and before audiences exceeding 5,000 persons.

FINAL PROGRAM OF THE MISCHAKOFF STRING QUARTET

A particularly enjoyable program was played by the Mischakoff String Quartette at the Norton Memorial Hall, August 16. This concert was the last of the series, which has received the enthusiastic support of the Chamber Music Society. The quartet consists of Mischa Mischakoff, first violin; Reher Johnson, second violin; Charles Lichter, viola; and Georges Miquelle, cello. The program included quartette in G, op. 18 by Beethoven, a nocturne by Borodine, and a quartet by Debussy.

Georges Miquelle, also cellist of the Detroit String Quartet and first cellist of the Detroit Symphony Orchestra, is heard by a most appreciative audience whenever he appears as soloist. At a recent Sunday concert he played Faure's Elegie. He has also appeared as soloist with the orchestra, playing D'Albert's concerto in C.

Renee Longy-Miquelle, pianist, appeared as soloist with the orchestra, August 20, in Mozart's concerto in D minor.

MURIEL KERR SOLOIST

Muriel Kerr, the pianist, whose training has been received in the Juilliard Graduate School, as a private pupil of Ernest Hutcheson, and, in her earlier years, of Percy Grainger, appeared as soloist with the orchestra, August 13. Miss Kerr, in both her formal and informal appearances here, has made always a profound impression. Her first orchestral appearance was with the local orchestra at the age of thirteen. Recent years have brought her concert appearances with most of the leading orchestras throughout the United States and Canada. Miss Kerr played Beethoven's concerto in G and received one of the most enthusiastic receptions of the summer.

CHAUTAUQUA OPERA ASSOCIATION PRESENTS CARMEN

Bizet's Carmen was the fifth opera to be presented in Norton Memorial Hall. Brownie Peebles proved a vivacious Carmen and one who has closely studied the traditions of this famous role. Charles Kullman, as Don Jose, added to his growing reputation as an operatic tenor of arresting interest. Other roles competently filled were those of Micaela, Mary Catherine Akins; Escamillo,

Donald Beltz; and Zuniga, portrayed by Karl Theman.

CHAMBER MUSIC SOCIETY PROGRAMS

One of the features of the season's music has been the Twilight Concerts sponsored by the Chamber Music Society. A recent program of this series presented Albert Stoessel, director of the orchestra, as solo violinist, with Hugh Porter at the organ. At the twilight hour, August 17, Milo Miloradovich, soprano, assisted by Harrison Potter, pianist, presented another in this series. Crowds filled every available seat and overflowed into spaces outside the hall. E. G.

Katherine Bellamann's Pupils Heard

Katherine Bellamann, New York vocal teacher, who will locate soon in Philadelphia, however, will teach several full days a week in New York City, where she has a large class of pupils. The class is varied in its make-up and contains a number of most promising singers.

A MUSICAL COURIER representative recently spent an hour or so in Mrs. Bellamann's studio and heard a number of her singers, all of whom reflected excellent training. Mrs. Bellamann's method seems to create an ease in production and a fluent tone. Her artists are well poised and their singing is marked by naturalness and intelligence. Studying with her are two or three dancers on the light opera stage, who, under Mrs. Bellamann's direction, have developed very good voices. All are busily engaged and seem to be always in demand. The Bellamann studio is an active and an apparently happy one.

Among those who were heard and gave a favorable account of their ability and talent were: Clara Fay, Robert Uhl, Frederic Lassen, Nancy Trevelyan, Anna Shaps, Florence Lewison, Tom Cappe, Harriet Obstfeld, Basil Rallis, Josephine Roberts and Nell Kinard.

The Goldman Band Concerts

This summer the Goldman Band played before two million persons. The concerts began on June 8 and ended on August 16. During the fourteen years of concerts Goldman has not missed a single performance; there have been guest conductors, but Goldman has always been on hand. In recognition of his achievements he has been presented with many tokens of esteem by his admirers and by the members of the band.

The Goldman Band Association is getting many memberships, and it is hoped to start a series of band concerts sometime in November. The plan is to put the band on a permanent basis so that concerts may be given in the winter as well as in the summer.

A summary of the Goldman Band programs for the summer season just concluded is illuminating. Wagner, Tschaiakowsky and Verdi were the composers most frequently represented—Wagner with fifty-three performances, Tschaiakowsky with fifty-one, and Verdi with thirty-one. Other classics were Bach, twenty-nine; Handel, fifteen; Beethoven, thirteen; Saint-Saens, eleven, and Dvorak, eleven. Grainger had thirteen performances; Herbert, nineteen; Goldman, ten; MacDowell, ten; Hadley, nine; Sousa, four, and Cadman, one.

Chamber Music at Pittsfield

The Elshuco Trio and the South Mountain String Quartet played a program of Faure, Haydn and Brahms numbers, August 17, at Mrs. Frederick S. Coolidge's Temple of Music, Pittsfield, Mass.

VACATIONING IN SWITZERLAND



IGNACE HILSBURG,
pianist (second from the right) with a group of friends at Morterach, Switzerland. Others in the picture are, left to right, Mrs. Hilsberg, Mrs. Emil Sauer, Professor Sauer; Mr. and Mrs. Bruno Walter and Miss A. Morales. Mr. Hilsberg's New York recital is scheduled for Town Hall, November 13.

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Second Anglo-American Music Education Conference a Success

(Continued from page 5)

A. Scholes, to whom the Conference owes its existence.

The ball-room of the Palace Hotel was again the centre of activity in the evening, when a program of international music was given. To Dorothy Helmrich, the Australian soprano, was given the honor of opening the musical program of the Conference, and her magnificent voice and artistry won the spontaneous applause of the large audience present. Inga Hill represented America, displaying a fine voice and a charming stage presence. Yves Tinayre, of Paris, also scored an instantaneous success in a representative group of songs magnificently sung. The program further included an interesting work, very finely played by the composer, Beryl Rubinstein, of Cleveland, Ohio, some representative modern music by the Prague String Quartet, and a well-chosen group of English songs sung by Percy Manchester.

The interests of Saturday morning included a lecture demonstration by Jacques-Dalcroze aided by a number of his pupils, and a recital of music for two pianos by those inimitable artists, Ethel Bartlett and Rae Robertson, whose playing throughout the week was an unalloyed joy to all who were privileged to hear them. In the afternoon those who wished it had opportunity to make a motor excursion in the city and the outlying forests, before repairing to the University for lectures, tea, the official photograph and more talk, while the evening was devoted to a "fireworks lake trip," in which even the elements collaborated by giving us a display of lightning behind the mountains.

From this list of the activities of the first day, it will be seen that no one could justly complain of not finding enough variety of interest, as also the impossibility of setting out a further detailed list of doings.

Our days were full, as full as we could hope or wish, full with that material for mental stimulus which is the essence of the Conference spirit. Everywhere were little groups of people meeting, discussing and listening to each other's viewpoints on matters of interest to them all. I remember that at my table for tea that Sunday, we had the privilege of meeting and talking to Dorothy Helmrich, Australian singer resident in London, Geza de Kresz, Hungarian violinist, naturalized and living in Canada, Mr. Mavrogordate, Greek singing master, naturalized and living in London, Leonard Elmsmith, President of the Elmsmith Music Laboratory in New York, Norman Peterkin, composer and music publisher representing Oxford University Press, London, and Mrs. Peterkin, and Robert Mayer, founder and director of the Robert Mayer Concerts for Children held in London and elsewhere; and this little gathering was only typical of the groups to be found during the week.

In the Sections it was the same story. In the Piano Section, which was under the chairmanship of Robert J. Forbes, principal of the Royal Manchester College of Music (England) and Beryl Rubinstein, head of the pianoforte department of the Cleveland Institute of Music, I heard a most interesting discussion on technical points, by such authorities as George Woodhouse, of the Woodhouse School of Music (London), Mrs. Norman O'Neill, official delegate of the Society of Women Musicians and head pianoforte teacher of St. Paul's Girls School, London, Maria Levinskaya, head of the Levinskaya Piano College (London) and Mr. Collins, of Nova Scotia.

In another Section, under the chairmanship of Dr. Ernest C. MacMillan, professor of music in the University of Toronto and principal of the Toronto Conservatory of Music, I was in time to hear a most interesting paper read by Helen Joy Sleeper, professor of music in Wellesley College, Mass., dealing with aspects of musical history, methods of developing the creative faculty in students, etc., with an exceedingly illuminating reply, giving illustrations from personal experience by Robert McLeod, director of musical studies for teachers in training, of Edinburgh.

Then again I visited one day the Section on Competitive Festivals and found Mrs. William Arms Fisher, President of the American Choral and Festival Alliance, in the chair, together with Rev. C. J. Beresford, Chairman of the British Federation of Musical Competition Festivals. Here I heard another illuminating address on the work of the American Choral and Festival Alliance, by Mrs. Fisher, with subsequent discussion in which Peter Dykema, Professor of Music at Teachers College, Columbia University, New York, and Frank Odell, Conductor of the S. W. Choral Society of London, took part.

The proposals and aims of the Alliance seem to me likely to be of unique service to the cause of music generally, and to my mind, this movement, the aim of which is to train and use the 95 percent of vocal studio material which would otherwise form a glut on the terribly overstocked musical market,

and the formation of professional choirs of trained vocalists similar to the professional orchestras of trained instrumentalists, is one of supreme vision and significant of far-reaching effects.

But, in addition to all the more serious side of our activities there was also ample time provided for in the curriculum for excursions, so that those who had come a long distance and were visiting for the first or second time that exquisite country so often called the playground of Europe, had plenty of opportunities for sight-seeing. The excursions arranged for included a lake trip, visiting Montreux, Vevey, Evian, etc., a visit by motor bus to the Great St. Bernard pass, another motor expedition to Geneva, and many smaller trips.

Then we had our evening concerts, which included recitals in the ball-room and drawing-room of the Palace Hotel, by many of the artists previously named, with the addition of Desirée MacEwen (pianist, London), Geza de Kresz and Ernest MacMillan (violin and pianoforte sonatas, Toronto), Charles Hambourg (cellist, London), Joseph Lautner (vocalist, New York), Marguerite Rosset (vocalist, Lausanne), M. and Mme. Salevi Walevitch (Russian folk-songs); and two fine concerts in the magnificent cathedral of Lausanne. Here we had some splendid choral singing by the Conference Choir conducted by Prof. J. W. Whitaker (Glasgow) and Bruce Carey (Philadelphia), and by the boys of the Fifth Park Secondary School of Sheffield, England, conducted by Desmond MacMahon; also some magnificent organ playing by Dr. Ernest Bullock, organist of Westminster Abbey, London, Charles Faller, organist of Lausanne Cathedral, Chandler Goldthwaite, of Boston, and Harold Vincent Milligan, of New York. The sympathetic performance of an exceptionally beautiful and appropriate work by Václav Novak (Largo Misterioso and Fuga), by the Prague String Quartet and some fine solo singing by Inga Hill and Dorothy Helmrich are also worthy of special mention.

A word of praise must be given to the two "Masters of the Music," Stanley Roper, organist to His Majesty's Chapel Royal and Principal of the Trinity College, London, and Prof. John P. Marshall, Dean of the School of Music of Boston (Mass.) University, who were responsible for the program arrangement.

On the last evening of the memorable week the Conference Banquet took place and a stupendous affair it was. Everyone was in festive mood and in fact some noted educational authorities and conductors might even have been deemed frivolous! Needless to say, the two presidents (American and English), and the two chairmen of committees, Messrs. Scholes and Weaver, were cheered to the echo. Some very beautiful music was played by the Prague String Quartet, and by Messrs. André and Émile de Rilaupierre, well-known Swiss musicians resident in Lausanne, to whose kindness we were also indebted for the use of the Institut Rilaupierre as a clubhouse for conference members.

The official conclusion to the proceedings came the following day, the morning being devoted to reports of sections, discussions and resolutions arising therefrom, and the afternoon to a business session. At this meeting, with Sir Henry Hadow in the chair, a brief outline of the financial position of the Conference was given and the resolutions passed previously by the general committees were put to the meeting, receiving unanimous approval. Financially the result was better than one had dared to hope. As one American remarked, a small deficit on an enormous undertaking such as this in a year of such general depression must be regarded as a triumph.

The resolutions, four in number, follow:

1. That it was desirable for another Anglo-American Music Conference to be held in two years' time.
2. That such Conference should be educationally linked with subjects cognate thereto.
3. That English should be the official language, although sectional and group meetings could be held in any convenient language.
4. Provisional Committees were appointed to consider arrangements for the next Conference, existing British and American committees being re-elected unanimously, it being further decided to include representatives of the colonies on the British committee.

Certain points and suggestions were then raised and discussed, chief among these being the place of the next Conference, and then we were invited to join in community singing conducted by Peter Dykema, who had the happy inspiration of choosing a magnificent three-part canon by Byrd, followed by O God, Our Help, in Ages Past. The spontaneous performance of these two impressive works was a fitting conclusion to an inspirational conference.

GLADYS CROOK.

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The Value of Music in Education

(Continued from page 14)

ever, that it is mistaken for artistic music, with which it has relatively little in common.

Much is now known about the psychology and pedagogy of music that a generation ago was shrouded in mystery. Typical lesson-forms have been evaluated, tests in motor-coordination, tonal discrimination, and memory have been developed. Piano technique has been subjected to careful experimental analysis. Tone qualities have been photographed and analyzed into their components. Music instruction, in the past, on account of its necessary emotional basis, has too long varied with the capability, and not infrequently, with the whim or mood of the individual teacher. When, for example, the tones of a scale are presented in various colors (which, by the way, in real color-tone associations are often opposed to the correct synthetic combinations), when each scale degree is given such fantastic names as hope, consecration, joy, faith, work, it is time to substitute some concrete pedagogy for this rambling in a vague, metaphysical world. On the other hand, modern scientific research has placed a damaging weapon in the hands of the pseudo-scientist who clothes poverty of factual thinking in a vague pseudo-scientific terminology, and speaks for example, in the training of the voice of a "pyramido-prismo-conico-helico-cuspidal-spherical" relationship. This is a far cry from the painstaking analysis of true educational research, which has already done much to clarify the field.

It is because, a generation ago, much music instruction lacked systematic procedure, that the proper evaluation of specialized music instruction has been retarded until it is only now gaining recognition. Strangely enough, the element for which it was at least partly condemned, namely, emotionalism or spontaneity, is now sought in practically all curricular subjects and accounts for the development of the entire motivation idea, which is little else than adding an emotional or interest element to the lesson-form. The spontaneous, colorful presentation which is typical of good music-teaching can, if applied in the teaching of other school subjects, do much to overcome the drudgery which frequently characterizes the pupil attitude. Emotional presentation is a distinct contribution of the pedagogy of the fine arts.

Finally, the mechanical reproduction of music has materially affected the position and treatment of the art in general education. The phonograph and the radio, more than any other single factor, have placed music in the hands of the multitude, on a scale which, according to one's viewpoint, may be called either magnificent or appalling.

This tendency to make music education

general—a sort of mass production for the masses—will have two opposite effects. It will help many who otherwise would not be helped at all. It may help to uncover potential talents, without making undue demands upon non-talented pupils. That is very desirable. But it will also develop a superficiality of reaction that can never pass for musical education. With music, not all good, made available twenty-four hours of the day, in school, in the office, in parlor, bedroom, or bath, when traveling, when we are asleep or awake, the value of what is heard will be lost in the passive, entirely non-discriminating attitude which will necessarily become the typical attitude, if it has not already become so. Such an attitude is exemplified by the housewife who wanted more music during the day because it made her dusting and her cooking less irksome. It is illustrated further by the people who use music as an excuse for conversation, whether through indifference, or as an opportunity for personal remarks. In other words, music thus becomes a vague background of sound, giving one opportunity to turn the attention to anything and everything, except the very thing to which it should be turned; intelligent listening. That is the inevitable result when an art becomes popular with an untrained public. We find a parallel instance, on a smaller scale, in the popular pseudo-appreciation of much modern painting.

I scarcely need point out the limited pedagogic value of the passive attitude. Intelligent teaching, in all branches of learning, has discarded it. It is typified, quite accurately, by the old lecture method, which has passed out of all elementary and intermediate instruction and is about to lose its last foothold in advanced instruction. It should hold no better place in music education. Here, too, the attention lags, or wanders to other fields, perception becomes proportionately vague, and memory fails to function. In short it is the attitude of mental laziness. That danger lurks in all appreciation phases of music education. It is relatively easy to arouse enthusiasm by playing records or using the radio. But what musical value has this enthusiasm unless it is artistically chosen, directed, and utilized systematically in further work? And, in large classes, how can we know who the appreciators are, and who, those whose minds are on other things?

Yet there are valid reasons for the recent spread of the passive attitude in music education. One, of course, is the obvious fact that a passive attitude requires no effort on the part of the recipient. Another is the amount of time, effort, and talent required in study before an instrument can be played with results that satisfy the artistic demands of player and listener. The third is the over-emphasis placed in the past upon remote aims in music education, postponing emotional satisfaction until it no longer functions adequately.

Concerning the time required in study, there is room today for the invention of good musical instruments, the playing of which would require less time and effort than those expended on the instruments in use today. The saxophone, for example, owes its widespread use primarily to the fact that it is easier to play than its finer relatives, the oboe and the clarinet. If ease of execution could be achieved on other instruments, without loss of musical value, we should have more players.

Concerning remote aims in music education, we find examples in the many instances in which beautiful works are entirely withheld from pupils because the pupils are not equipped to master them adequately. This is often necessary, but the postponement of emotional satisfaction—which should in some form, always accompany music study, even in the earliest grades—results in a loss of interest which may never be regained. After all why do we say "play" an instrument? In other languages we find the same word; in German it is "spielen," in French, "jouer." Play means an activity which is an end in itself. In all art instruction, it is well occasionally to keep this in mind. Moreover, play means participation, not merely passive reception, and presupposes, for adult levels, adequate instruction.

It is here that the value of ensemble work is seen. Pupils whose ability would prevent an adequate performance of a difficult solo, can, in combination, undertake works within their technical capabilities, from which much artistic satisfaction and pleasure can be derived. Ensemble playing ultimately forms the nucleus of any true musical education. Whereas it is true that only a few reach very advanced levels of achievement, tests have shown that between eighty and ninety percent of unselected groups are aurally and kinesthetically equipped to master the work in the lower, and to a less degree, in the intermediate grades.

Some actual music training is needed by everyone. Training should begin early and continue with regard to the capabilities of the pupil. I know of no more discouraging instances—and they occur very frequently—

than those of potential singers, who, finding after adolescence that they have vocal possibilities, must begin with the elements of music: note and pitch values, matters that should have been learned in childhood. Not until, in addition to the professional activities, adequately trained adults practice music in their homes and at their social gatherings as a normal form of cultural recreation, can we properly speak of a musically educated people.

To direct the pupils' attention to the auditory or tonal fields is a function of general education and can be adequately dealt with by the public schools. To develop this auditory basis into artistic expression is the work of the special schools of music, the entire facilities of which are needed to create the musical atmosphere, the emotional stimulus and the artistic levels necessary for any music education worthy of the name.

Caston Scores at Robin Hood Dell

Saul Caston, first trumpeter and assistant conductor of the Philadelphia Orchestra, scored a personal success in the latter capacity when he substituted for Albert Coates at a recent Robin Hood Dell concert. Mr. Caston directed the orchestra in Dvorak's Carnival overture, Rimsky-Korsakoff's arrangement of the Russian revolutionary song Douginoushka, Liadoff's The Music Box, also transcribed for orchestra, and Strauss' Death and Transfiguration. For his fine work in leading his men through the intricacies of the latter work, Mr. Caston was accorded an ovation by the audience, in which the orchestra players joined.

After the intermission, Mr. Caston offered the overture to Mozart's Marriage of Figaro and Franck's symphony in D minor. The entire program was presented without rehearsal, the assistant conductor having substituted for Mr. Coates at ten minutes' notice. His brilliant conducting throughout the evening brought Mr. Caston numerous recalls at the end. In addition to his position with the Philadelphia Orchestra, Mr. Caston is a faculty member of the Curtis Institute of Music.

Hortense Monath On the Air

Hortense Monath, pianist, recently interrupted her vacation at Avon-by-the-Sea to play on the Great Composers Hour, Station WEAJ. Miss Monath gave a brilliant performance with the NBC Orchestra of the first movement of the Schumann Concerto. August 21 Miss Monath's schedule included an appearance over Station WOR as soloist with the Bamberger Little Symphony, Philip James, conducting.

Diaz Gives Southampton (L. I.) Recital

On August 18th Rafael Diaz gave a recital at the Shinnecock Hills residence of Mr. and Mrs. Charles E. Van Vleck, Jr., assisted by Hugo Fiorati, violinist, and Frank Chatterton, accompanist. The program included classic and modern numbers, among the latter a song from Lehar's new opera, The Land of Laughter.

Rita Benneche in Switzerland

Rita Benneche has been summering at St. Moritz, Switzerland, after which she will go to Germany, returning to New York in October.

Miss Bamman to Manage "Miss Katherine"

"Miss Katherine and Calliope," widely known to radio audiences, are "two souls that breathe as one," for they are both im-



KATHERINE TIFT-JONES

personated by the inimitable Katherine Tift-Jones, a Georgia gentlewoman, whose love and understanding of negroes has made her an able interpreter of their idioms and their humor. So cleverly is the dialogue presented, that it is commonly believed that Miss Katherine and Calliope are two distinct individuals. By a long term contract recently signed, this attraction comes under the management of Catharine A. Bamman.

Ponselle Sings at St. Moritz

According to a cable from St. Moritz, Switzerland, where Rosa Ponselle has been spending the summer, following her Covent Garden season, the popular singer sang a benefit concert at the Palace Hotel in the presence of many Americans. The committee was headed by the Mayor, and the proceeds will start a Rosa Ponselle Fund for Sick Children of the district. A day or two later Miss Ponselle distributed the prizes for the International Tennis Tournament.

Palmer Christian Vacationing

Palmer Christian is spending the latter part of the summer at Lake Winnepesaukee in New Hampshire, after having concluded six weeks of summer teaching at the University of Michigan. Mr. and Mrs. Christian will motor extensively in New England, returning to Ann Arbor for the opening of the University, September 28. About the middle of October, Mr. Christian will leave on a concert tour of several weeks, which will take him to the Pacific Coast.

Saroya and Onofrei Win Suits

Bianca Saroya was awarded \$7,610 and Dimitri Onofrei \$5,110 in the United States Supreme Court as judgments against the San Carlo Opera Company for breach of contract. The company claimed that it could not get engagements for the 1928-29 season.

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Mrs. E. S. Coolidge, whose activities in behalf of chamber music, which culminated in the establishment of the Elizabeth Sprague Coolidge Foundation at the Library of Congress, are known throughout the world, will be hostess to artists and music lovers in Europe in a series of fourteen Chamber Music Concerts during October and November.

In Russia, Hungary, Austria, Germany, France and Italy she has arranged to have compositions of outstanding merit and interest performed by groups of artists such as the London String Quartet, the Roth Quartet of Budapest, the Brosa Quartet of London, the Abbado-Malipiero Quartet of Naples; chamber orchestras recruited from the leading symphony orchestras, conducted by Bridge, Respighi, Napolitano and Kortschak. Individual artists to appear at these concerts are: Frau Lübecke-Job (Frankfurt o/M), Casella, Alfano, Bonucci, and others.

The programs to be offered by Mrs. Coolidge are as follows:

Moscow—October 10, Prokofiev Quartet, Hindemith (Konzertmusik for piano, brass instruments and harps), Martinu (String Quintet); October 11, Malipiero (Ritrovati, for eleven instruments), Lajtha (Quartet); Beck (Concerto for String Quartet and Orchestra). These concerts are being arranged with the help of the American-Russian Institute of New York and "voks" the society of cultural relations with foreign countries at Moscow.

Budapest—October 16 and 17, the same programs as in Moscow will be performed at the Akademie Saal.

Graz (Austria)—October 20, local artists and composers will present a program in honor of Mrs. Coolidge.

Frankfurt-on-Main—October 24, Malipiero (Ritrovati), Hindemith (Konzertmusik), Prokofiev (Quartet). For this concert the historic Kaisersaal is put at the disposal of Mrs. Coolidge by the City of Frankfurt.

Paris—October 26, Prokofiev Quartet—Bridge (Trio), Beck (Concerto for Quartet and Orchestra); October 27, program of compositions by Monteverdi and Lully; October 28, Malipiero (Quartet), Petit (Songs with Quartet), Hindemith (Konzertmusik). Programs of October 26 and 28 are given at

Salle du Palais Royal by courtesy of the Institute for Intellectual Cooperation; that of the twenty-seventh in a historic hall furnishing an antique frame for the music performed.

Asolo—October 31, Malipiero (Ritrovati), Monteverdi compositions, Malipiero (Quartet).

Rome—November 12, Malipiero (Quartet), Pilati (Sonata for Flute and Piano), Castelnuovo-Tedesco (Quartet); at the American Academy; November 13, compositions of Monteverdi and Lully, at Accademia di S. Cecilia.

Naples—November 17, Malipiero (Quartet), Alfano (Sonata for Cello and Piano), Respighi (Trittico Botticelliano) Chamber Orchestra; November 18, Castelnuovo-Tedesco (Quartet), Pilati (Sonata for Flute and Piano), Casella (Partita for Piano and Chamber Orchestra), Pizzetti (Songs with Quartet), at the hall of the Conservatory.

Artists Everywhere

Estelle B. Blum held a large piano class in Beverly Hills (Cal.) during the summer months, and later passed four weeks in San Francisco, where she gave a lecture course. Miss Blum has now returned to her New York studio.

Virginia Colombati, well known vocal teacher and coach, will return on September 7 to New York City after an absence of more than a year, and resume her teaching.

Vladimir Horowitz will play a minimum of thirty concerts in America during the coming season, including appearances with the St. Louis and Detroit Symphony Orchestras, the Cleveland Orchestra, and with the Philadelphia Orchestra in Philadelphia and on tour in Washington and Baltimore.

George Liebling, pianist-composer, is busy as concert-pianist, composer, lecturer, teacher and also broadcasting over radio station KMTR from Hollywood every Monday evening from 8:45 to 9:15 p.m. His programs are unique, as he plays a series of most of the important and favorite works of Beethoven, Chopin, Schumann, Liszt, and the modern masters, with special preference for American composers.

Hans Merx recently appeared as soloist at the Kurhauskonzert in the Kursaal at Wiesbaden, Germany. The hall was filled to capacity and there were many prominent Americans present. Mr. Merx sang Lieder and songs in English, featuring old English melodies arranged by Roger Quilter. His accompanist was Hans Goebel.

Marie Montana has signed a contract with NBC and will make a tour of the West during October and November. She will sing on the Transcontinental Hour on September 5.

Frances Peralta sang at Atlantic City, N. J., on August 23.

Wesley G. Sontag, New York violinist, composer and arranger, is musical director of summer concerts held out-of-doors on the Knapp Estate, Rye, N. Y., on consecutive Wednesday evenings. Varied chamber music, with well known soloists such as Emily Roosevelt, Lorraine Berringer and Guy Maier, will be heard.

OBITUARY

PAUL MEHLIN

Paul G. Mehl, thirty-eight years old, of South Orange, N. J., secretary of the Paul G. Mehl Piano Company of New York, died in the bedroom of his home on August 24 with a bullet wound in the right temple. On the floor near him was a pistol. He had been ill for more than a year and it is believed he became despondent because he was to go to a hospital this week. Assistant County Medical Examiner Brien pronounced the case a suicide.

EDWARD A. B. KLEIN

Edward A. B. Klein, seventy-one years old, musician of Cincinnati, Ohio, died at his home on August 24 after an illness of several months. His chief interest was the Cincinnati Marine Band and his instruments the violin and clarinet.

FERDINAND STARK

Ferdinand Stark, of Hungarian birth, violinist and orchestra leader, died a fortnight ago at the age of sixty-five, in San Francisco. He was associated with the Original Hungarian Orchestra, playing there at the Orpheum Theater. A widow, daughter, and step-son survive him.

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Czerwonky's Berlin Season Proves Notable Success

Chicago Violinist-Conductor Makes Mark in German Metropolis

By Amy Keith Carroll

A well trimmed little European moustache, a really beaming smile of welcome, a hearty handclasp—it was Richard Czerwonky himself, again in his Chicago studio, back from his wander-jahr in Europe—a wander-jahr



RICHARD CZERWONKY

back for the music profession. I am very optimistic for the future."

The old Czerwonky dynamo of energy was working again. The atmosphere began to clear. Things were not so bad after all, when one has had a glimpse of worse conditions elsewhere. A broader view, perhaps—more confidence—anyway, such leadership stimulates. It seemed good for music that Czerwonky had returned to America.

He was bubbling with impressions and recollections—of honors which had come to him; of his delight in renewing old friendships and making new ones, for next to his music, he is an artist in friendship; of the abundance of gorgeous music to be heard by Berliners; of radio development in Germany; of a trip in the Graf Zeppelin. It was a lively hour and a half I spent in his Bush Conservatory studio.

"It was a most remarkable year," he repeated, "and I look forward to going again. We left here last September, my wife and I, with our three children and nine pupils. After some delightful trips—to Oberammergau, down the Rhine with its castles, elsewhere—we settled in Lichtenfelde, a suburb of Berlin, in a beautiful big house, and prepared for a busy and interesting winter."

"I played my first concert on January 6, the twenty-fifth anniversary of my debut under Joachim, playing his Hungarian and Mendelssohn concertos and giving a first performance of my own concerto. The concert was a tremendous success and led to three other important engagements. On January 28 I conducted the Berliner Symphony Orchestra in an entire program; I was re-engaged for March 22, and on April 19 I was soloist again with that orchestra, playing the Beethoven concerto on a big Beethoven program."

"I was particularly proud to have the men of the orchestra present me with a big wreath in token of their appreciation. That is something one cherishes, you know."

"And, of course, you played on the radio?" I asked.

"Oh yes," he replied. "I gave an hour's program for the Deutsche Welle. I played Joachim's concerto and some of the Hungarian Dances; also talked about him for fifteen minutes. This is his centenary year, you know. I also broadcast when I concertized in Poland."

"The radio situation is very different in Germany from what we have in the United States. There they have government control and there are absolutely no advertising programs. There are only two stations—the long wave for local programs, and the short wave for long distance broadcast. Every radio owner pays a yearly government tax of about \$2.50, and this money, which mounts well into the millions, is used to pay for high class programs which are furnished at certain intervals during the day and night. They have music galore, and it is always GOOD. They have lectures, plays, news, etc., but the whole system is so essentially different from our American use of radio that I was immensely interested in it. The Rundfunk Symphony Orchestra, of sixty men, is one of the finest orchestras in Berlin, which is saying a good deal."

"I had many delightful experiences during our winter in Berlin," he continued. "Several times I played quartets informally with Carl Flesch, Piatigorski and Strub, when Flesch and I would exchange first violin and viola parts. And then there was my playing of Bach's Chaconne at the dedication of the modernized old organ in the Charlottenburg castle, which drew a distinguished audience of diplomats and society leaders. The lighted candles in the beautiful old chapel gave a wonderful effect."

"In Poznan, Poland, I gave a recital, and in a radio program from that city I renewed by friendship with Kaminski, whose sonata for violin and piano I played with the composer."

"Another interesting experience was to make a number of records by the Tri-Ergon process, the new system which makes the most perfect records in the world. For the Crichton Company's records, I played among others the Chaconne by Bach and the Vivaldi concerto for two violins and piano with Carl and Heinrich Steiner."

"The Tri-Ergon record is made by a new system by which the artist plays into an instrument like a microphone. This tone is transferred to light and photographed. The film is developed, then run again through the machine, and finally played into a loud-speaker from which the disk is made. I am expecting these records in America very soon."

Not all Czerwonky's adventures were artistic, however. On the walls of his studio is a framed ticket for a passage on the world-girdling dirigible Graf Zeppelin. "We flew

over the Baltic Sea for some distance," he said in telling of it, "and then back to Berlin. I was shown special courtesies by Commander von Schiller and got quite a thrill out of a promenade on the cat-walk. It cost forty dollars to make the trip, and it was more than worth it."

Another event of importance was the publication of his violin concerto by Schlesinger in Berlin. This work, which received most complimentary reviews when he played it with the Berlin Symphony last January, will have its first Chicago hearing when Czerwonky appears as soloist with the Woman's Symphony Orchestra of Chicago on November 16. And what is more important, it promises to become a popular addition to the virtuoso's repertory—another major accomplishment for the Chicago violinist in these days of artistic drouth.

Chicago has welcomed back her dynamic violinist-conductor-composer, richly deserving the laurels Germany has bestowed. His is great art, distinguished personality, dominant leadership.

An American Folk Music Festival

On August 15 a folk music festival was held at White Top, Marion, Virginia, the players and singers being brought from the nearby mountains. John Powell, who was instrumental in furthering this project, is enthusiastic about the music that is being collected in this region.

"Educated" people who scoff at the "crude" and "unlettered" mountain man are wasting their time and energy," Powell recently said, while visiting in Marion, only a short distance from White Top, which is in three counties of Virginia, almost on the North Carolina line. "Uncouth as the mountaineers may appear to the smart set, they are really more cultured than their detractors—for culture is a mingling of the racial traditions and the racial consciousness of a people, handed down for thousands of years and permeating the consciousness of the individual while at the same time it remains a whole. That racial heritage the mountaineer supremely has, but his critics haven't."

"American folk music," the composer-pianist added, "may not be so old as that of some other races, but in perfection of line and richness of color it equals that of the British Isles and is better than any other in the world. It often attains, even from the purely technical and formal side, a perfection rarely achieved by even composers of the most surpassing genius."

There was banjo and fiddle playing, dancing and singing, and much enthusiasm was displayed.

The Mikado Returns to New York

The Mikado returned to the Erlanger Theater, in New York City, on Monday evening, August 24, with practically the same cast as previous, except that Allen Waterous, son of the famous Herbert, and Eleanor Gillmore sang the roles of Pish-Tish and Peep-Bo respectively. Others in the cast included: William Danforth, Herbert Waterous, Howard Marsh, Frank Moulton, Hizi Koyke and Ethel Clarke, all of whom contributed to a generally excellent performance. There will be another week of The Mikado, after which the company will go on tour, opening in Atlantic City on September 14.

New York's Artistic Mornings Open November 5

The Artistic Mornings at the Plaza Hotel in New York City, will open its series of eight concerts on November 5 under the direction of Emilio Piza. Among the artists to be presented will be Ruth Breton, Maria Jeritz, Yvonne Gall, Rosa Low, Grace Moore, Nina Morgana, Lily Pons, Harold Bauer, George Copeland, Lawrence Tibbett and Efrim Zimbalist.

A Rosenthal Premiere

Moriz Rosenthal's new arrangement of his Variations, for piano and orchestra, will be premiered by him at Bad Gastein (Austria) on August 30. The second performance of

the novelty is scheduled for Salzburg, Tuesday, September 1, at an open air concert, which will go over the air to 167 stations, and be broadcast also to America. In this country the hour for the broadcast performance is 2 p.m.

Salzedo Holding Successful Summer Class

Carlos Salzedo, harpist, is teaching a large summer class of professional harpists and students in Camden, Me. Among those studying with Mr. Salzedo are: Edna Phillips, first harpist of the Philadelphia Or-



CARLOS SALZEDO (right) with JULES BOUY and Mr. Salzedo's collie, Flux.

chestra and the Philadelphia Grand Opera Company; Alice Chalfoux, newly appointed first harpist of the Cleveland Orchestra and head of the harp department of the Cleveland Institute of Music; Reva Reatha, head of the harp department of Orchestra House, Wilmington, Del.; Grace Weymer, head of the harp department of the College of Fine Arts, Syracuse University, and first harpist of the Syracuse Symphony Orchestra; Eleanor Shaffner, head of the harp department of Salem College, Winston-Salem, N. C. Miss Weymer and Miss Shaffner are both members of the Salzedo Harp Ensemble and the Lawrence Harp Quintet. Grace Weymer, Eleanor Shaffner and Edna Phillips are the authors of the Four Year Course in Harp to Be Used for Credit in High Schools, which has the endorsement of many noted musicians, including Toscanini and Stokowski.

Mr. Salzedo appeared with the Gordon String Quartet at Falls Village, Conn., August 21, playing Caplet's Quintet for harp and string quartet.

The accompanying photograph shows Mr. Salzedo on the water front of his new home in Camden, with Jules Bouy, Belgian architect and decorator, who is now remodeling Mr. Salzedo's house. The collie, Flux, seems to be enjoying his new home in Camden.

Peter Ibbetson to Close Ravinia Season

Ravinia's twentieth season of opera will close on Monday with the sixth performance of Peter Ibbetson, the work which has proved the most popular there this year. Otto Kahn will be Mr. Eckstein's guest at this performance. On Sunday, Cinderella, a ballet in three acts, will have its world premiere, with Ruth Page as the heroine.

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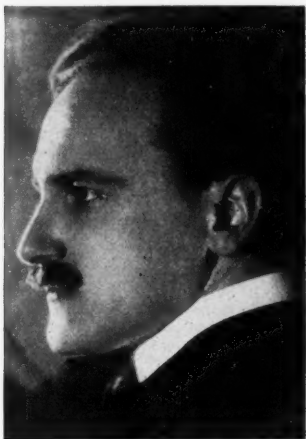
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Edwin Hughes Closes Brilliant Master Class Session in New York

The fifteenth annual New York Summer Master Class for pianists and teachers held by Edwin Hughes came to an end on August 15. As is usual with Mr. Hughes' classes, the attendance included pianists, teachers and musical educators from all parts of the United States and from foreign countries. Mr. Hughes' students this summer included pianists and teachers from Alabama,



EDWIN HUGHES

Colorado, Connecticut, Florida, Illinois, Indiana, Iowa, Massachusetts, Missouri, Nebraska, New York, New Jersey, North Carolina, Pennsylvania, South Carolina, Tennessee, Texas, Virginia, Washington, and District of Columbia, and, besides, Cuba and Czechoslovakia, a list sufficient to indicate the widespread popularity of Edwin Hughes' methods of instruction. This year's class was notable for the brilliant array of unusual pianistic talents from many parts of the country.

In conformance with his usual custom during the New York Summer Master Class, Mr. Hughes presented a number of his well-known professional pupils in a series of Wednesday evening recitals. The remarkable playing of these brilliant young artists served to demonstrate conclusively the extraordinary results achieved by Mr. Hughes as a maker of pianists. The programs offered a wide range of compositions, from Frescobaldi to the exponents of the modern idiom. Among the works performed were the larger compositions by Bach, Beethoven, Haydn, Brahms, Schumann, Chopin, Saint-Saëns, Liszt, Balakireff and Alexis Hollaender, together with important shorter works by Scarlatti, Ravel, Scriabine, Turina, Leschetizky, Bortkiewicz, Debussy, Casella, Arensky, Schütt and Chabrier. In addition, a thorough survey of many periods of piano composition was made during the class sessions. The pianists who took part in the series of evening recitals included Alton Jones, John Crouch, Marvin Green, Hazel Carpenter, Esther Bienfang and Teddy Risech. As the concluding program of the series, an evening of two-piano music was

presented by Edwin and Jewel Bethany Hughes on August 12.

Mr. Hughes' students this summer included directors of music and members of the music faculties of the following important institutions: Columbia University, Vassar College, Institute of Musical Art, New York City; Meredith College, Raleigh, N.C.; Lewisburg College, Lewisburg, N.C.; Whitman College, Walla Walla, Wash.; Columbia College, Columbia, S.C.; Flora MacDonald College, Red Springs, N.C.; Winthrop College, Rock Hill, S.C.; Southwestern Baptist Seminary, Fort Worth, Tex.; International Conservatory, Havana, Cuba; Texas Woman's College, Fort Worth, Tex.; and the Fort Worth Conservatory, Fort Worth, Tex.

Mr. and Mrs. Hughes are spending the remainder of August and September in the Adirondacks and in Maine. They will make their first appearance for the coming season in a two-piano recital on November 4 in New London, Conn., and will play their first New York City recital in Town Hall on Saturday evening, November 7.

Hutcheson Ends Chautauqua Season

Ernest Hutcheson, pianist, and dean of the Juilliard Graduate School, recently completed his summer activities at Chautauqua, N. Y. Mr. Hutcheson headed the piano department at Chautauqua during the summer session. He has been conducting master classes and giving illustrated lectures. One of the Chautauqua season's most outstanding musical events took place August 12 when Mr. Hutcheson conducted the symphony orchestra in the Strauss Burlesque. His talented young pupil, Beula Duffey, was the soloist. An audience of 5,000 attended and the performance was enthusiastically received.

Mr. Hutcheson is now occupied with the plans for the formal opening in the early autumn of the new Juilliard School of Music building which has recently been erected in Claremont Avenue, New York.

Chalf School Annual Recital

The Chalf School in New York City held its annual Summer School Recital and Commencement Exercises at Town Hall on August 7. The artist-pupils of Mr. Chalf, Mr. Newsome, Mr. Cansino and Mr. Yakoboff appeared on the program, and Chalf diplomas were given to Clarisse La Framboise, Mary Harriet Charters, Marjorie Mae Miller and Roberta O'Donnell. Clarisse La Framboise was presented with the Chalf Alumni Medal for general excellence.

"One of the Few Greatest"

The critic of the Portland (Ore.) News observed recently that: "Charles Wakefield Cadman represents to us one of the few greatest American composers. He has succeeded in doing that which but few have been able to do, namely, expressing a thought in musical language in such a way that it will be understood by the masses and at the same time remaining entirely within the artistic idiom. He can be compared to Grieg who so immortalized Norwegian folklore that

it must become forever a cherished art of the world. Cadman's hard struggle for recognition has been a most glorious victory."

Music in Palestine

(Continued from page 6)

through tropes and cadences, gleaned from all sources, Eschconological, Sephardic, assidic, and from the valley of Yeman, and the continuous use of certain idioms, he is planning to establish a definite form, essentially Jewish, which he claims is the basis of all Jewish folk music.

The first volume has been prepared, and it is replete with elaborate illustrations and examples. The work is to go into six volumes—if there is money enough to underwrite the project,—and the survey is to cover all fields of Jewish folk music.

Rosovsky is well known as a Jewish composer (as a glance through the Juval catalogue will prove), and he has written countless songs, piano morceaux, chamber compositions, and has had a symphonic flight.

Among the younger men to attract attention is J. Gorochov, who was born in Tel Aviv, and who won a Curtis Institute scholarship, and who after his sojourn in Philadelphia went back to Tel Aviv to compose Palestinian music.

He it is who did the scores for Esther and Nehemiah, and he has been asked to write a Palestinian suite and symphony. The Tel Aviv school board has commissioned him to arrange a volume of Jewish folksongs for use in the public schools.

Gorochov is a serious composer, and for all his intensity for all things Hebraic, he probably feels the mood of the Arab more than any one else in Palestine. He makes ample use of Arabic rhythms and intervals. Much is expected of young J. Gorochov in and out of Palestine.

JEWRY GOES SINGING

Exceptional as may be the work that is carried on by professional musicians, still the most arresting thing is to hear folk music in the making.

Over the dusty roads of Palestine go the groups of boys and girls singing,—in the shops, along the shores, on the streets, they are always singing. You go to the colonies or you watch the young people of Jerusalem, Nablus, Tiberias, Hebron, Safed, and you are hearing new folk-music being composed—new dance songs, new marching songs, and new game songs.

These youngsters are prolific, and while many people have taken down these songs, still there are just as many more unrecorded.

This is truly folk-music because it is a spontaneous expression of boys and girls who know nothing of the technic of notation and make up tunes for the sheer joy of having something to sing.

A good tune gets into circulation and nobody knows who first thought of it. It is handed down by word of mouth (and altered sometimes in the handling) and is never printed and soon a new tune runs from Suez Canal to the Plain of Esdraelon.

If you ask who composed such and such a tune, nobody knows, like Topsy it just grew. No one person takes credit; everybody sings it.

Mr. I. Cutler of Jerusalem told the writer that there were dozens of new tunes in the last five years and that it was difficult to keep track of them all, and he should know, as a more ardent folk-song enthusiast it would be hard to imagine.

Two or three times a week he has a group

IMPRESARIO RETURNS



J. J. VINCENT,

managing director of the German Grand Opera Company, and his family, who returned on the Leviathan recently, following several months abroad. Mr. Vincent has signed a contract with the Hungarian government to present the Royal Opera Company of Budapest at the Chicago World's Exposition, this to be followed by a tour of the country. (Bain News Service photo)

of young people coming to the house, and under his direction—and around his hospitable table—all the current songs are heard. Over in the corner sits a dingy American organ and that is the only instrument—and that is never used.

It is a passion, this desire for new folk melodies, and it bespeaks the hunger of a people for creation. The tunes are not popular ballads, as we know such ditties, and often they are quite void of texts. The young people feel the futility of words and often compose a lengthy composition to nothing but vowel combinations, as to wit, "La-lala," or "Yo-yo-yo," or some other arrangement. The music is indubitably Jewish in flavor.

It differs from the old folk music of Poland, Russia, Slavonia, inasmuch as it is happy (this does not mean that it is pallid, Pollyanna major stuff) and goes lilt along through sheer exuberance.

The young people of the colonies compose the best folk music, as it is there, when the day's work is done, that they sit around the common room, give voice to love songs, chansons of labor and dance rhythms. When the colonists come home from the fields, they return singing; when groups of boys go swinging over the fields, they walk to a stimulating tune.

Perhaps it is the climate, the sunshine, the feeling of soil,—but whatever it is Jewry is now singing—but it is no "De profundis."

Kenyon Welcomed in Munich

Charles L. Wagner received a cable from Munich which stated that his artist, Doris Kenyon, had been most cordially received at her first concert in that city, August 19. In fact there were cheers of bravo.

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Memories and Ideas

Prof. Robert P. Crawford, of the University of Nebraska, has started something in his recent book, *The Magazine Article*, in which he says that ideas are worth more than memory, and applies this to business men. It is evident that Prof. Crawford looks upon those who adhere to tradition as out of the running unless they can create ideas to meet present conditions or to improve upon tradition.

We often speak of the "Old Timers" in the piano business, and in so referring to them we reach back into the past. There are not many Old Timers in the piano business that are of much value to present day piano selling. They can tell you interesting things about sales that have been made, but seemingly few carry with these delightful reminiscences ideas that enable the making of sales as great in value as in the days of the past.

The present writer admits being an Old Timer and he has a good memory of the piano business during the past fifty years. In his time he has evolved a good many ideas that have been of value, but he must admit that he has few new plans to offer piano dealers at the present time regarding selling methods that will augment the production of pianos. Many salesmen are apt to linger along in the past and not apply their minds to studious thought as to how to arrive at the closing of piano sales on which they may be working. Many look to the manager or dealer for suggestions and follow such suggestions, probably unsuccessfully.

Salesmen must evolve original ideas that will cover their particular sale. There is no standardizing of selling methods; all people are different, and an argument that would be of value to one prospective purchaser would absolutely kill the sale for another prospect.

Memory is a valuable asset, but unless this memory can be utilized to evolve ideas it is of little use. Probably a memory of faces is of the greatest value to a salesman, just as it is of great value to a politician. There is no apology that will square one with some people, but others are aware of this lack of memory, or recognition, in others.

Memory is an intangible thing that some possess in various ways. One person may remember names and not faces, and another may remember faces and not names. The man who evolves brilliant ideas on the spur of the moment when something new is demanded, is certainly much in advance of those who live in the past and remain in the past in their present day work. The quick thinkers, the ones who can meet an obstacle with a new idea and not try to ride over present day conditions with an application of tradition that has passed out of business methods, are far more valuable but often are unrecognized.

Bargain Offerings Bad

A letter has been received from an irate piano dealer protesting against any references made as to the quotations on pianos that dealers make in their advertising.

If memory serves, it was stated that families moving and families that were "up against it" were advertising in the want columns of daily papers and making offerings of instruments in the homes as low as \$30.

That is but a carrying-on of what was known as the "gyp" system of advertising that was utilized some years ago by dealers themselves and was but bait thrown out to

get prospects. It will be remembered that the Better Business Bureau, in New York City and other cities, endeavored to protect the public against just such evils, and probably today such work is still being done.

It does not seem possible that anyone can object to a discussion of such methods employed, for unless it be exposed how are the innocent purchasers to be awakened to the fact that those who are careless with the truth utilize such methods to obtain prospects?

As an illustration of this offering of pianos at low prices, the following is taken from a daily paper published in a city of about 100,000 inhabitants. One dealer complained in his locality this was a common practice and numerous offerings of this kind were made. The advertisement was taken from one of the daily papers published in that city. It reads:

PIANO in good condition, \$30 cash. 710 Grand Central. H-1042.

It may be that this advertisement is honest, but if the piano was of real worth a local dealer could make money in purchasing it. This advertisement was printed more than once, and it would seem as though the fact that it was not bought by a local dealer would indicate that the instrument was not worth \$30, or that some dealer was utilizing it to obtain prospects. It is easy enough to plant a piano in the home of some one who would like to earn commissions, or even placed in the home of a piano salesman.

The point the letter endeavored to make was that in discussing such quotations an injury was being done to the piano. The truth of the matter is, that very little advertising is being done by the dealers throughout the country, and likewise by the manufacturers. Pianos have been offered in some of the large and small cities also at prices less than \$30. It does not hurt the real piano, the good piano, the honest piano; it is a bad practice, however, and should be stopped. If one dealer advertises pianos at low prices as a "bait," then the competition does one better and advertises lower prices. It is a bad condition and there is no better time to eradicate it than the present.

With all that is being printed at the present time about the abuse of the radio by those who send over the air untrustworthy messages, one hears of many incidents that are really laughable. One does not reach in to the real damage that is being done by unscrupulous people in utilizing the radio until he gets into the smaller centers and listens in to the advertising of local merchants.

In a recent issue of *Collier's*, an exposé was made of lotteries, fortune-telling, patent

medicines, so-called, that gives an outline of how the radio is utilized to take advantage of the unsuspecting listeners-in. Advertisements are carried over the radio that are not permissible in the newspapers. Federal laws have provided this protection for those who are classed among the innocent purchasers. The Radio Commissioners are working hard to obviate this use of the radio, but in the smaller centers the local merchants do not seem to realize that what might be said over the counter is not to be permitted over the radio. Dishonesty in this direction has had something of a "pull," so to speak, for there are no laws that permit the Radio Commission to take steps to eradicate these conditions.

One of the amusing side-stepping methods that prevail is the attitude of the announcers where "electrical transcriptions," or records, are utilized to fill in between the loud-mouthed talks about the local merchants.

These announcers wade into their talk about the records, probably from literature furnished for the purpose, for the Radio Commissioners demand and the broadcasting stations observe religiously that these electrical transcriptions, or records, be announced as such. It is really laughable to hear one of these announcers on a local station in a smaller center give a talk about music that is coming, some great composer named, and if the announcer loves to talk about music he reads what is supplied and then announces in a very low, ashamed voice, "This is a phonograph record."

It is a statement of fact, but why be ashamed of it? A good, fresh record heard over the radio gives as much joy as did the talking machines of days gone by and which the radio displaced. The electrical transcriptions and phonograph records supply a want in the homes, and when the broadcasting is good and the records and radios are good, there is offered to the homes just what was given in the days of the talking machines or phonographs.

It must be said in favor of the electrical transcriptions that they are much better than some of the orchestras that are made up of local talent, and certainly better than much of the local singing voices and instrumental efforts that are provided. It must be admitted, however, that there is a difference between the personality coming direct from the microphone and that of the records, or electrical transcriptions; but how many can tell the difference? There are a good many records that are far more acceptable than the unmusical efforts of local talent.

Instalment Repossessions

It was expected that when the automobile people went into instalment selling it would increase the number of repossessions in other lines of business. It is good to know that recent investigations have shown a great decline this year, so far as regards repossessions of automobiles.

The trade-in, however, has been carried on by the automobile people in a very conservative way, far different from the old piano way. It may be that the automobile salesman is just as keen on a trade-in valuation as the piano salesman was in the days of good piano selling. There are stringent rules, however, to hold the automobile salesmen within bounds; it is not believed that price cutting in automobile selling ever

reached the point that it did in the selling of pianos.

We all know that even today price cutting prevails in the piano trade, but it is evident that the repossessions in pianos today are less than formerly, but no direct information as to this point can be obtained, except through the past-due percentage. There are many pianos being carried today that should have been repossessed long ago if the contracts were rigidly held to by the dealers. Yet it is far better, one must admit, that a dealer accept a \$5.00 payment instead of a \$10.00 or \$15.00 payment rather than repossess, because repossessions are very disastrous in that the dealer takes a loss, his instalment paper is reduced as an asset, and the selling of a repossession is not an easy matter unless prices are cut to a point where purchasers do not want to buy. Many people arrive at an estimation of the quality of a piano by its price rather than by its tone and quality.

All of this is an old story, often repeated, but the piano is coming back because it is a necessity, and while sales, as to volume, are low at the present time it is certain that there always will be a market for the good pianos. Therefore it remains for the dealers to confine their efforts to sell to those who have the money.

There is plenty of money in this country; the savings banks are full of it, but the people are not spending it, and they will not spend it on bargain offerings but will await a loosening up of everything and the screws to this depression are becoming twisted the other way, very gradually to be sure. The cheap piano will not come back for a long time, or until the unemployed have regained positions and the times become "what they used to be."

Piano dealers should stick to the name value, quality pianos, and when one name value piano is sold it is not necessary to sugar up the bad paper created through the sale of no name, no tone boxes masquerading as pianos. Here is the revolution that is going on in the piano business.

Those dealers who know pianos, know piano quality and values are those who will survive, while the bargain offering dealers will be forced into other lines of endeavor.

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Manufacturers of the

WING PIANO

A musical instrument manufactured in the musical center of America for sixty-two years

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MATHUSHEK

"Known for Tone
Since 1863"

ONE OF THE WORLD'S
GREAT PIANOS

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132nd Street and Alexander Avenue
New York City

THE COMSTOCK, CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of Grand Keys, Actions and Hammers, Upright Keys, Actions and Hammers, Pipe Organ Keys

Piano Forte Ivory for the Trade

STEINWAY

The Instrument of the Immortals

New York

Hamburg

London

Choose your piano as
the artists do. Today's
great ones prefer the

•BALDWIN•

Baldwin Pianos

CHOOSE YOUR PIANO AS THE ARTISTS DO



GEORGE CASTELLE, eminent vocal pedagogue, of the Peabody Conservatory, Baltimore, with a group of students on board the Columbus en route to Mondsee, Austria, where Mr. Castelle is a member of the faculty of the Austro-American Conservatory. On the stairway, left to right, Lucy Wagener, Marguerite Anger, Mr. Castelle, Elsie Craft Hurley, Helen Knowles; standing on the deck, Ruth Frankel, Beatrice Castelle, Agnes Keelty, Katherine Newell and Mary Burns.



VIRGINIA CASTELLE (LEFT) AND HELEN STOKES, dramatic soprano, student of George Castelle. The two are enjoying a rest on the Bremen after exciting days at the recent N. F. M. C. convention in San Francisco, where Miss Stokes carried off national honors by winning first prize for high concert voice and the \$1,000 prize for opera voice. Mrs. Castelle played her accompaniments. In this picture they are shown en route for the Austro-American Conservatory, Mondsee, Austria, where the young singer joined Mr. Castelle's vocal class, and where Mrs. Castelle is also a member of the vocal faculty. Little Georgette Castelle, daughter of Mr. and Mrs. Castelle, is comfortably perched in the life-saver.



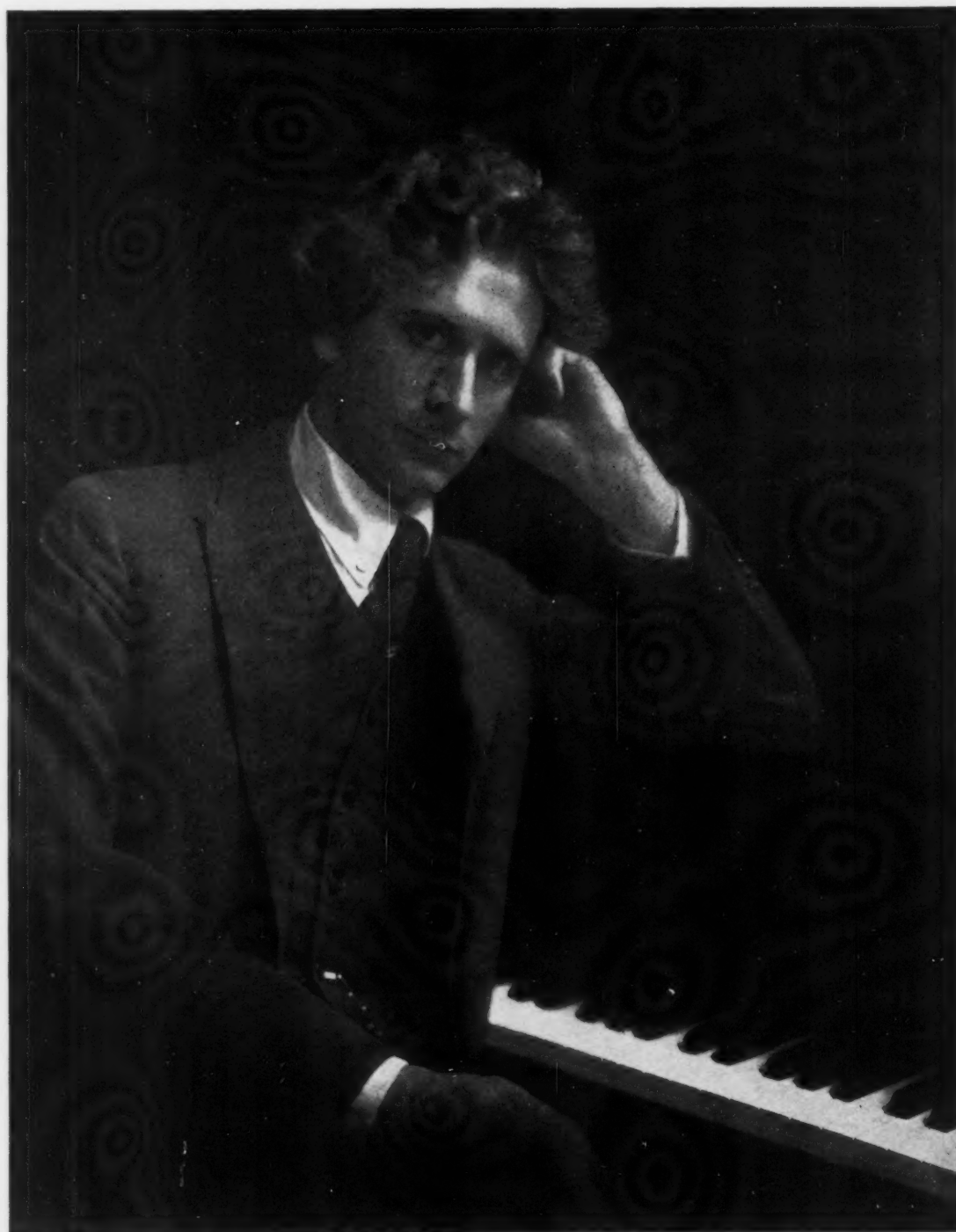
CONDUCTORS OF THE DETROIT, CHICAGO AND BOSTON SYMPHONY ORCHESTRAS. Ossip Gabrilowitsch, Frederick Stock and Serge Koussevitzky photographed at Gastein, Austria, where they spent part of the summer.



LOS ANGELES ALSO ACCLAIMS MOJICA. The name "Mojica" in front of a Spanish theatre has broken all records of drawing power in Los Angeles. The above picture shows how the people of this California city flocked to hear the tenor sing in his last Spanish picture. Mojica will tour the United States this winter in concert.

MUSICAL COURIER

Weekly Review OF THE World's Music



Morse photo

PERCY GRAINGER

